October 22, 1977 U.S. $1.10c/Canada 60c 18p

Aus 35c NZ 35c SA 35c Den Kr5.5 Fr NF4.50
Ger Dm2.50 Malaysia $1.10 Spn 65pts

# WILKO'S NEW BAND TUBES TOUR DATES

# new MUSICAL EXPRESS

## GRAHAM PARKER, ROD STEWART LPs

## 2-4-6-8
*Tom Robinson fights back. P7*

## CONSUMERS' GUIDE TO THE '70s

BE WARNED

RIKKI
AND THE LAST DAYS
OF EARTH
ARE HERE ON

DJM RECORDS AND TAPES

MODERN LOVE CB 302

Peter Gabriel

Peter Gabriel on tour September 13th to October 2nd

CHARISMA

Marketed by Charisma Records

ROCK ON THE PUNK'S!

| ONE FOOTER'S | | HAVE FUN WITH 7". | | EXTENDED 7" | |
|---|---|---|---|---|---|
| X.T.C. 3D.E.P. | .99p. | SEX PISTOLS.QUEEN | .70p. | JOHN COOPER-CLARK | .99p. |
| *DICTATORS.SEARCH | .65p. | PRETTY VACANT | .70p. | MR.JOHN DOWIE | .99p. |
| *EATER.LOCK IT UP | .69p. | *HOLIDAY'S | .65p. | SNEAKERS | I.50p. |
| *PATTI SMITH.GLORIA | .65p. | *ANARCHY | I.25p. | ALEX CHILTON | 2.35p. |
| X RAY SPEC'S.BOND | .70p. | *999.I'M ALIVE | .60p. | STEVE HOOKER+HEAT | I.25p. |
| JOHNNY THUNDER | .99p. | 999.NASTY NASTY | .70p. | BUZZCOCKS.SPIRAL | I.25p. |
| LONDON.E.P. | .80p. | IGGY.I GOT A RIGHT | I.60p. | DEEP PURPLE(Yeah I know | |
| JOHN CALE.ANIMAL | I.25p. | TOM ROBINSON.2.4.6. | .70p. | it's not punk, BUT it is | |
| MOTORS.DANCING | .70p. | RUNAWAYS.SCHOOL DAY. | .70p. | on PURPLE vynil | .80p. |
| *FEELGOODS.WIND UP | .99p. | ULTRAVOX.ROckwrok | .70p. | HOT RODS.E.P.s.each | .99p. |
| *DARTS.DADDY COOL | .70p. | ********** | ********** | RADIO STARS.STOP IT. | .99p. |
| ONLY ONES.LOVERS | I.25p. | ULTRAVOX.L.P.*WITH.... | | SAINTS+SVANLEY.FRANK | 99p. |
| SLAUGHTER.BOOT BOYS | .99p. | FREE!!!! SINGLE..QUIRKS | | CHELSEA.RIGHT TO.* | .60p. |
| TELEVISION.MARQUEE | .99p. | ..A MERE £2.50p. | | BISHOPS.BABY/TRAIN | |
| TELEVISION.PROVE IT | .75p. | ********** | ********** | each | .70p. |
| MOTOR HEAD | .99p. | THE SAINTS.I.2.3.4 | I.10p. | YACHTS.SUFFICE | .70p. |
| BLONDIE | .75p. | SECRET.YOUNG ONES | .70p. | SCREWDRIVER.SOCIAL* | .65p. |
| ********** | ********** | JAM.IN THE CITY | .70p. | DRONES.MYSELF/IDOL* | .65p. |
| SNIFFIN'GLUE ISSUE 12 | | JAM.ALL AROUND | .70p. | *CELIA.MONY(PIC) | .59p. |
| WITH FREE ALTERNATIVE TV. | | *JAM.THE NEW ONE!!! | .65p. | NOSES.MUSIC SCHOOL | .70p. |
| SINGLE. 30p. + 15p. P+P. | | STRANGLER'S.GRIP | .70p. | WAYNE KRAMER.ROSE | I.00p. |
| ********** | ********** | *.HERO'S | .65p. | ALBERTO'S.E.P. | .99p. |
| ELVIS. L.P.* | 2.49p. | SOMETHING. | 70p. | REAL KIDS.GIRLS | .70p. |
| THE BOYS. L.P.* | 2.49p. | PEACHES | .70p. | *POLICE.FALL OUT | .60p. |
| HEARTBREAKERS.L.A.M.F.* | 2.59p. | RAMONES.SHEENA | .70p. | SOFT BOYS.GIVE IT | .70p. |
| IAN DURY.L.P.* | 2.49p. | .BLITZKRIG | .70p. | UNWANTED.WITHDRAWAL | .70p. |
| *HITS BIGGEST STIFFS | 2.99p. | *RADIATORS.ENEMIES | .60p. | SUN CHICKEN.RELIGION | 70p. |
| RAMONES 1st.* | 2.50p. | RADIATORS.T.V.SCREEN | 70p. | I2" SHAM 69 | .80p. |
| RAMONES.LEAVE HOME* | 2.50p. | AMAZORBLADES.COMMON. | 70p. | CLASH.COMPLETE | .70p. |
| STRANGLERS.RATTUS* | 2.75p. | ELVIS.(stiffy)ZERO | .70p. | DAMNED.NEAT NEAT | .70p. |
| STRANGLERS.HERO'S* | 2.75p. | " .ALLISON | .70p. | * " .PROBLEM | .60p. |
| MOTORS.L.P.* | 2.99p. | " .RED SHOES | .70p. | ADVERTS.GILMORE | .70p. |
| SEX PISTOLS.S.A.E. | | " *.DETECTIVE | .65p. | DRIVE.JERKIN' | .70p. |
| FOR DETAILS. | | NICK LOWE.E.P. | .99p. | *TYLA GANG.DUST ON | .65p. |
| FEELGOODS.SEEING | 2.49p. | " " .PARADISE | .70p. | NERVOUS EATER | I.50p. |
| | | LARRY WALLACE.POLICE | 70p. | *SHITS.TERMINAL | .65p. |

ALL PIC WHERE POS. P+P. 10p. PER 7" 25p. PER 12" 40p.MAX.CHARGE.

DIRTY DICKS NO-PAP 65, SOUTHCHURCH RD, SOUTHEND, ESSEX.

# FIVE YEARS AGO

Week ending October 17, 1972

| Last Week | This Week | | |
|---|---|---|---|
| 1 | 1 | MOULDY OLD DOUGH | Lieutenant Pigeon (Decca) |
| 3 | 2 | I DIDN'T KNOW I LOVED YOU (TILL I SAW YOU ROCK 'N' ROLL) | Gary Glitter (Bell) |
| 4 | 3 | YOU'RE A LADY | Peter Skellern (Decca) |
| 5 | 4 | WIG WAM BAM | Sweet (RCA) |
| 8 | 5 | BURNING LOVE | Elvis Presley (RCA) |
| 10 | 6 | IN A BROKEN DREAM | Python Lee Jackson (Young Blood) |
| 2 | 7 | HOW CAN I BE SURE | David Cassidy (Bell) |
| 9 | 8 | DONNA | 10c.c.(UK) |
| 19 | 9 | ELECTED | Alice Cooper (Warner Bros) |
| 7 | 10 | TOO YOUNG | Donny Osmond (MGM) |

# TEN YEARS AGO

Week ending October 18, 1967

| Last Week | This Week | | |
|---|---|---|---|
| 2 | 1 | MASSACHUSETTS | Bee Gees (Polydor) |
| 1 | 2 | THE LAST WALTZ | Engelbert Humperdinck (Decca) |
| 3 | 3 | HOLE IN MY SHOE | Traffic (Island) |
| 4 | 4 | FLOWERS IN THE RAIN | Move (Regal-Zonophone) |
| 6 | 5 | THERE MUST BE A WAY | Frankie Vaughan (Columbia) |
| 7 | 6 | THE LETTER | Box Tops (Stateside) |
| 11 | 7 | HOMBURG | Procol Harum (Regal-Zonophone) |
| 5 | 8 | REFLECTION | Diana Ross & The Supremes (Tamla Motown) |
| 10 | 9 | FROM THE UNDERWORLD | Herd (Fontana) |
| 20 | 10 | BABY NOW THAT I'VE FOUND YOU | Foundations (Pye) |

# 15 YEARS AGO

Week ending October 19, 1962

| Last Week | This Week | | |
|---|---|---|---|
| 1 | 1 | TELSTAR | Tornados (Decca) |
| 4 | 2 | THE LOCOMOTION | Little Eva (London) |
| 3 | 3 | RAIN UNTIL SEPTEMBER | Carole King (London) |
| 2 | 4 | SHEILA | Tommy Roe (HMV) |
| 8 | 5 | RAMBLIN' ROSE | Nat King Cole (Capitol) |
| 7 | 6 | YOU DON'T KNOW ME | Ray Charles (HMV) |
| 5 | 7 | SHE'S NOT YOU | Elvis Presley (RCA) |
| 11 | 8 | VENUS IN BLUE JEANS | Mark Wynter (Pye) |
| 6 | 9 | IT'LL BE ME | Cliff Richard (Columbia) |
| 9 | 10 | WHAT NOW MY LOVE | Shirley Bassey (Columbia) |

# CHARTS

## SINGLES

Week ending October 22, 1977

| This Week | Last Week | | | Weeks in chart | Highest position |
|---|---|---|---|---|---|
| 1 | (5) | YES SIR I CAN BOOGIE | Baccara (RCA) | 4 | 1 |
| 2 | (2) | BLACK IS BLACK | La Belle Epoque (Harvest) | 6 | 2 |
| 3 | (1) | SILVER LADY | David Soul (Private Stock) | 8 | 1 |
| 4 | (23) | YOU'RE IN MY HEART | Rod Stewart (Mercury) | 2 | 4 |
| 5 | (3) | I REMEMBER ELVIS PRESLEY | Danny Mirror (Sonet) | 5 | 3 |
| 6 | (11) | STAR WARS THEME | Meco (RCA) | 3 | 6 |
| 7 | (6) | NO MORE HEROES | Stranglers (United Artists) | 4 | 6 |
| 8 | (7) | BEST OF MY LOVE | Emotions (CBS) | 6 | 6 |
| 9 | (15) | BLACK BETTY | Ram Jam (Epic) | 6 | 9 |
| 10 | (14) | ROCKIN' ALL OVER THE WORLD | Status Quo (Vertigo) | 2 | 10 |
| 11 | (10) | FROM NEW YORK TO L.A. | Patsy Gallant (EMI) | 6 | 9 |
| 12 | (4) | WAY DOWN | Elvis Presley (RCA) | 9 | 1 |
| 13 | (25) | HEROES | David Bowie (RCA) | 2 | 13 |
| 14 | (8) | WONDROUS STORIES | Yes (Atlantic) | 5 | 8 |
| 15 | (12) | I REMEMBER YESTERDAY | Donna Summer (GTO) | 4 | 12 |
| 16 | (13) | FROM HERE TO ETERNITY | Giorgio (Oasis) | 4 | 13 |
| 17 | (24) | CALLING OCCUPANTS OF INTERPLANETARY CRAFT | Carpenters (A & M) | 2 | 17 |
| 18 | (—) | NAME OF THE GAME | Abba (CBS) | 1 | 18 |
| 19 | (—) | LOVE HURTS | Nazareth (Mountain) | 1 | 19 |
| 20 | (16) | TELEPHONE MAN | Meri Wilson (Pye) | 8 | 4 |
| 21 | (9) | MAGIC FLY | Space (Pye) | 10 | 1 |
| 22 | (20) | THUNDER IN MY HEART | Leo Sayer (Chrysalis) | 6 | 18 |
| 23 | (19) | COMPLETE CONTROL | Clash (CBS) | 3 | 19 |
| 24 | (—) | HOLIDAY IN THE SUN | Sex Pistols (Virgin) | 1 | 24 |
| 25 | (29) | GREATEST LOVE OF ALL | George Benson (Arista) | 3 | 25 |
| 26 | (21) | DEEP DOWN INSIDE | Donna Summer (GTO) | 9 | 4 |
| 27 | (—) | ANGEL OF THE MORNING/ANYWAY YOU WANT ME | Mary Mason (Epic) | 1 | 27 |
| 28 | (—) | 2 4 6 8 MOTORWAY | Tom Robinson Band (EMI) | 1 | 28 |
| 29 | (—) | NEEDLES & PINS | Smokie (Rak) | 1 | 29 |
| 30 | (16) | SUNSHINE AFTER THE RAIN | Elkie Brooks (A&M) | 8 | 11 |

**BUBBLING UNDER . . .**
**WE ARE THE CHAMPIONS — Queen (EMI); I BELIEVE YOU — Dorothy Moore (Epic); NEW LIVE & RARE — Deep Purple (Purple); SHE'S NOT THERE — Santana (CBS).**

## ALBUMS

Week ending October 22, 1977

| This Week | Last Week | | | Weeks in chart | Highest position |
|---|---|---|---|---|---|
| 1 | (1) | 20 GOLDEN GREATS | Diana Ross & The Supremes (Tamla Motown) | 7 | 1 |
| 2 | (3) | NO MORE HEROES | Stranglers (United Artists) | 4 | 2 |
| 3 | (2) | OXYGENE | Jean Michel Jarre (Polydor) | 10 | 1 |
| 4 | (4) | RUMOURS | Fleetwood Mac (Warner Bros) | 35 | 3 |
| 5 | (5) | MOODY BLUE | Elvis Presley (RCA) | 9 | 1 |
| 6 | (10) | GOING FOR THE ONE | Yes (WEA) | 14 | 1 |
| 6 | (19) | PASSAGE | Carpenters (A&M) | 3 | 6 |
| 8 | (7) | BAD REPUTATION. | Thin Lizzy (Vertigo) | 5 | 7 |
| 8 | (18) | HOME ON THE RANGE | Slim Whitman (United Artists) | 3 | 8 |
| 10 | (8) | A STAR IS BORN | Soundtrack (CBS) | 28 | 1 |
| 11 | (6) | LOVE YOU LIVE | Rolling Stones (Rolling Stones) | 4 | 6 |
| 12 | (12) | PLAYING TO AN AUDIENCE OF ONE | David Soul (Private Stock) | 5 | 9 |
| 13 | (11) | AJA | Steely Dan (Anchor) | 4 | 11 |
| 14 | (16) | 40 GOLDEN GREATS | Cliff Richard (EMI) | 2 | 14 |
| 15 | (9) | MAGIC FLY | Space (Pye) | 7 | 5 |
| 15 | (13) | SHOW SOME EMOTION | Joan Armatrading (A & M)) | 5 | 12 |
| 17 | (14) | I REMEMBER YESTERDAY | Donna Summer (GTO) | 17 | 2 |
| 18 | (21) | TWO DAYS AWAY | Elkie Brooks (A&M) | 3 | 18 |
| 19 | (22) | THUNDER IN MY HEART | Leo Sayer (Chrysalis) | 2 | 19 |
| 20 | (—) | IV RATTUS NORVEGICUS | Stranglers (United Artists) | 23 | 4 |
| 21 | (20) | HOTEL CALIFORNIA | Eagles (Asylum) | 43 | 1 |
| 22 | (—) | GREATEST HITS VOL 2 | Elton John (DJM) | 1 | 22 |
| 23 | (—) | ABBA'S GREATEST HITS | Abba (Epic) | 69 | 1 |
| 24 | (—) | SECONDS OUT | Genesis (Charisma) | 1 | 24 |
| 24 | (15) | 20 ALL TIME GREATS | Connie Francis (Polydor) | 15 | 2 |
| 26 | (17) | BOOMTOWN RATS | Boomtown Rats (Ensign) | 4 | 17 |
| 27 | (27) | BEST OF ROD STEWART | (Mercury) | 14 | 14 |
| 28 | (24) | RAIN DANCES | Camel (Decca) | 2 | 24 |
| 29 | (25) | EXODUS | Bob Marley & The Wailers (Island) | 19 | 9 |
| 30 | (—) | GONE TO EARTH | Barclay James Harvest (Polydor) | 1 | 30 |

**BUBBLING UNDER . . .**
**COUNTRY BOY — Don Williams (ABC); HEROES — David Bowie (RCA); FRONT PAGE NEWS — Wishbone Ash (MCA); MOTIVATION RADIO — Steve Hillage (Virgin).**

## U.S. SINGLES

Week ending October 22, 1977

| This Week | Last Week | | |
|---|---|---|---|
| 1 | (1) | YOU LIGHT UP MY LIFE | Debby Boone |
| 2 | (3) | NOBODY DOES IT BETTER | Carly Simon |
| 3 | (4) | STAR WARS THEME | Meco |
| 4 | (5) | THAT'S ROCK 'N' ROLL | Shaun Cassidy |
| 5 | (2) | KEEP IT COMIN' LOVE | K. C. & The Sunshine Band |
| 6 | (8) | BOOGIE NIGHTS | Heatwave |
| 7 | (9) | I FEEL LOVE | Donna Summer |
| 8 | (6) | SWAYIN' TO THE MUSIC | Johnny Rivers |
| 9 | (11) | BRICK HOUSE | Commodores |
| 10 | (12) | DON'T IT MAKE MY BROWN EYES BLUE | Crystal Gaye |
| 11 | (7) | ON AND ON | Stephen Bishop |
| 12 | (14) | IT WAS ALMOST LIKE A SONG | Ronnie Milsap |
| 13 | (15) | SIGNED, SEALED, DELIVERED | Peter Frampton |
| 14 | (17) | HEAVEN ON THE SEVENTH FLOOR | Paul Nicholas |
| 15 | (16) | SHE DID IT | Eric Carmen |
| 16 | (20) | JUST REMEMBER I LOVE YOU | Firefall |
| 17 | (22) | IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME | Barry White |
| 18 | (10) | COLD AS ICE | Foreigner |
| 19 | (26) | BABY, WHAT A BIG SURPRISE | Chicago |
| 20 | (24) | WE'RE ALL ALONE | Rita Coolidge |
| 21 | (25) | HELP IS ON THE WAY | Little River Band |
| 22 | (23) | STRAWBERRY LETTER 23 | Brothers Johnson |
| 23 | (13) | DON'T WORRY BABY | B. J. Thomas |
| 24 | (29) | WE JUST DISAGREE | Dave Mason |
| 25 | (18) | THE KING IS GONE | Ronnie McDowell |
| 26 | (—) | BLUE BAYOU | Linda Ronstadt |
| 27 | (—) | HOW DEEP IS YOUR LOVE | Bee Gees |
| 28 | (28) | I BELIEVE YOU | Dorothy Moore |
| 29 | (—) | SURFIN' USA | Leif Garrett |
| 30 | (21) | TELEPHONE LINE | Electric Light Orchestra |

Courtesy "CASH BOX"

## U.S. ALBUMS

Week ending October 22, 1977

| This Week | Last Week | | |
|---|---|---|---|
| 1 | (1) | RUMOURS | Fleetwood Mac |
| 2 | (3) | SIMPLE DREAMS | Linda Rondstadt |
| 3 | (2) | STAR WARS | Soundtrack |
| 4 | (4) | FOREIGNER | Foreigner |
| 5 | (5) | SHAUN CASSIDY | Shaun Cassidy |
| 6 | (8) | LIVIN' ON THE FAULT LINE | Doobie Brothers |
| 7 | (7) | MOODY BLUE | Elvis Presley |
| 8 | (14) | CHICAGO XI | Chicago |
| 9 | (10) | CAT SCRATCH FEVER | Ted Nugent |
| 10 | (18) | LOVE YOU LIVE | The Rolling Stones |
| 11 | (13) | COMMODORES | Commodores |
| 12 | (9) | JT | James Taylor |
| 13 | (17) | STAR WARS AND OTHER GALACTIC FUNK | Meco |
| 14 | (6) | I, ROBOT | The Alan Parsons Project |
| 15 | (16) | LITTLE QUEEN | Heart |
| 16 | (15) | ANYTIME . . . ANYWHERE | Rita Coolidge |
| 17 | (19) | BOOK OF DREAMS | Steve Miller Band |
| 18 | (28) | BARRY WHITE SINGS FOR SOMEONE YOU LOVE | Barry White |
| 19 | (21) | FOGHAT LIVE | Foghat |
| 20 | (12) | HERE AT LAST . . . BEE GEES . . . LIVE | Bee Gees |
| 21 | (24) | TOO HOT TO HANDLE | Heatwave |
| 22 | (11) | CSN | Crosby, Stills & Nash |
| 23 | (26) | BEAUTY ON A BACK STREET | Hall & Oates |
| 24 | (20) | FLOWING RIVERS | Andy Gibb |
| 25 | (25) | I'M IN YOU | Peter Frampton |
| 26 | (29) | IN FULL BLOOM | Rose Royce |
| 27 | (22) | REJOICE | Emotions |
| 28 | (—) | AJA | Steely Dan |
| 29 | (30) | CARELESS | Stephen Bishop |
| 30 | (—) | BRICK | Brick |

Courtesy "CASH BOX"

# NEWS DESK

Edited: Derek Johnson

# WILKO: New band hits road

**WILKO JOHNSON, the former Dr. Feelgood star guitarist, is back in business with his own band. And next month they set out on their debut tour, which runs through until mid-December. With Wilko on lead guitar and vocals, the rest of the line-up is ex-Count Bishops bassist Steve Lewins, former S.A.L.T. drummer Alan Platt, and keyboards man John Porter who played with the original Feelgoods.**

The band are known simply as Wilko Johnson and, for their initial gigs, they're confining themselves mainly to clubs and unseated venues. More dates have still to be added to their itinerary, but those confirmed so far are:

Swindon Brunel Rooms (November 7), London Enfield Middlesex Polytechnic (10), Uxbridge Brunel University (11), Liverpool Eric's (14), Leeds 'F' Club (15), Dudley J.B.'s (18), Wolverhampton Polytechnic (19), Stafford Top Of The World (20), Middlesbrough Rock Garden (21), Manchester Polytechnic (22), Yeovil Johnson Hall (26), Plymouth Castaways (27), Bournemouth The Village (28), Woking Halls (29), Tunbridge Wells Assembly Hall (30), Birmingham Barbarella's (December 2 and 3), Gravesend Woodville Halls (4), Bath Pavilion (5), London Islington Hope & Anchor (8), London Kensington Nashville (9), Aylesbury Friars (10) and Chelmsford Chancellor Hall (11).

# TUBES: U.K. gigs confirmed

**THE TUBES, arguably America's most outrageous and controversial rock band, are now confirmed for their first-ever British dates. The nine-piece outfit fly in early next month with their complete U.S. show, including auxiliary dancers and performers, the full entourage totalling 20 people. And besides their concert appearances, they guest in BBC-2's "Old Grey Whistle Test" on Tuesday, November 8.**

**Promoted by Straight Music, they play Newcastle City Hall (November 6), Manchester Free Trade Hall (7), Birmingham Odeon (10), London Hammersmith Odeon (11 and 12), Portsmouth Guildhall (13) and Bristol Colston Hall (15). Tickets are on sale now at all venues priced £2.50, £2 and £1.50, with additional £3 seats at the Rainbow. There is a possibility of one or two more gigs being added, before the band leave for Europe on November 18 to play France, Holland, Germany and Scandinavia.**

**A live album will be recorded during the British leg of the tour, though it won't be released until mid-1978, because their latest LP "Now" is already scheduled for issue in January. To coincide with the tour, A & M are releasing a 12-inch EP on October 28, comprising three Tubes classics — "White Punks On Dope", "Don't Touch Me There" and "What Do You Want From Life".**

**The Tubes are Rick Andersen (bass), Michael Cotten (synthesiser), Mingo Lewis (percussion), Prairie Prince (drums), Sputnik Spooner, Roger Steen and Re Styles (guitars), Vince Welnick (keyboards) and Fee Waybill (lead vocals).**

**Besides their usual pyrotechnic and rocket displays, they will also be featuring their new punk routine in which they appear as The Horrid Pears. And Waybill, whose stage involvement with the near-nude girl dancers is often criticised as being "pornographic", is unlikely to curb his enthusiasm for the benefit of British audiences!**

*Clash hit snags, Stranglers' London extra, Buzzcocks fire bassist*

# ADVERTS ON TOUR

THE ADVERTS begin a month-long tour this weekend. Confirmed gigs are Wolverhampton Lafayette (tomorrow, Friday), Hastings Pier Pavilion (Saturday), Croydon Greyhound (Sunday), Doncaster Outlook (October 26), Falkirk Maniqui (27), Edinburgh Clouds (28), Glasgow Strathclyde University (29), Brighton Top Rank (December 2), Swansea University (3), Reading Top Rank (4), Slough College (5), Shrewsbury Tiffany's (6), Cardiff Top Rank (8), Manchester Middleton Civic Hall (11), Hull University (12), London Chalk Farm Roundhouse (17) and Birmingham Barberella's (18 and 19).

The tour ties in with the release by Anchor of their new single, the follow-up to their "Garry Gilmore's Eyes" hit. Titled "Safety In Numbers", it was penned by T.V. Smith, and comes in a full-colour picture bag.

THE CLASH have run into more problems over their British tour ininerary, which opens in Belfast tonight (Thursday). As reported in Thrills last week, they've already encountered difficulties in booking a London venue — and now comes news that three of their previously-announced provincial venues have been dropped from their schedule, though they have switched two of the dates to other halls.

This Saturday's projected gig at Liverpool Stadium is definitely off. The date was confirmed a month ago, but the venues's manager now claims he was under the impression the booking was for a pop group. And the insurance premium now being asked for Clash's appearance is prohibitive. As this is a last-minute cancellation, it hasn't been possible to slot in an alternative venue on that date.

November 6 was originally planned for Norwich St. Andrew's Hall but, owing to seating problems, was subsequently switched to Ipswich Corn Exchange. Now the Ipswich Council have stepped in and banned the gig, due to "unsatisfactory behaviour" during a recent Stranglers concert at the local Gaumont Theatre. So The Clash have decided to give East Anglia a miss, and have switched their show that night to Carlisle Market Hall — 250 miles away!

Their gig at Bath University on November 10 had already caused some controversy on the campus, with one faction insisting that it should never have been booked. Nevertheless tickets went on sale but, much to the dismay of local people, they were confined to students only. So to avoid further ill-feeling, the show has now been moved to Bristol Exhibition Centre, where it is open to the general public.

London dates are still being negotiated, but they are not now expected to be until the end of November. After the last of the announced gigs — at Southampton on November 13 — the band go into the studios for a couple of weeks before their shows in the capital. Latest news is that they are now considering a string of dates at the Roundhouse, similar to those by the Stranglers early next month.

THE STRANGLERS have added another night at London Chalk Farm Roundhouse to their current tour itinerary, making five consecutive shows at the venue. The extra gig is on Wednesday, November 2, preceding the four already set (3-6). This string of dates establishes a Roundhouse record, breaking the one held jointly by The Who and the Rolling Stones.

A spokesman for the band said that, in breaking the Stones' record, they had surely answered Mick Jagger's outburst against the Stranglers in last week's NME — in which he described them as "hideous, rubbishy and bloody stupid". He claimed the public had already given their verdict in terms of ticket demand, plus the fact that the Stranglers' latest album is higher in the charts than the Stones' new LP. The band are thinking of calling their Roundhouse shows "Sympathy For The Has-Been", he added.

The band's two projected gigs at Dublin National Stadium on November 12 and 14 have been cancelled. The promoter says there's no way he could allow them to do the dates "because of the adverse publicity they have received in England". Their bemused London publicist posed the question: "What adverse publicity?"

*GAYE ADVERT*

THE BUZZCOCKS have sacked their bass player Garth because of what they call "personal and professional incompatibility". And this means they've had to delay the opening of their British tour — announced last week — by cancelling gigs at Swindon Affair (October 24) and Burton 76 Club (26). They now kick off at Dundee Maryat Hall on November 1 using a stand-in bassist and, accordingly, release of their United Artists single "Orgasm Addict" has been put back to Friday, October 28.

Explaining Garth's departure, a spokesman for the band said: "There were increasing difficulties within the group, but there comes a point when a group can no longer be a therapeutic vehicle for the problems of one member. It's been a hard decision to take, but it had to be made in the best interests of all involved."


STRAIGHT MUSIC PRESENTS

JIM CAPALDI BAND

WITH GUESTS

MEAL TICKET

FAIRFIELD HALLS

PARK LANE, CROYDON GEN MANAGER MICHAEL TEARLE

SUNDAY 6th NOVEMBER at 7·30

TICKETS £2·50, £2·00, £1·50 (INC VAT) AVAILABLE THEATRE BOX OFFICE, TEL 688 9291, LONDON THEATRE BOOKINGS, SHAFTESBURY AVE., W.1. TEL. 439 3371. USUAL AGENTS OR ON NIGHT

MUSIC BY POST

| | | | |
|---|---|---|---|
| Emmy Lou Harris/Luxury Liner | £3.00 | Janis Ian/Aftertones | £3.95 |
| Rod Stewart/Atlantic Crossing | £2.50 | Elvis Presley/Memorial Album | £1.95 |
| Beatles/Rock 'n' Roll | £2.50 | Yes/Complete Vol 2 | £4.50 |
| Beatles/Ballads | £2.50 | Elvis Presley/40 Greatest Hits | £1.95 |
| Beatles/Humour | £2.50 | Rory Gallagher/15 Best Songs | £3.50 |
| Beatles/Fantasy | £2.50 | Pub Melodies for Organ | £1.95 |
| Fleetwood Mac/Rumours | £4.25 | Songs of Paul Simon | £4.95 |
| Neil Diamond/Love At The Greek | £5.50 | Queen/Day At The Races | £2.75 |
| Genesis Song Book | £2.95 | Queen/19 Songs | £2.25 |
| Pink Floyd/Wish Your Were Here | £2.95 | Queen/Sheer Heart Attack | £1.50 |
| Illus NME Encyclopedia of Rock | £4.95 | Queen/A Night At The Opera | £3.95 |
| History of the Gibson Guitar from 1953 | £2.95 | Songs Of Davie Bowie | £3.50 |
| NME Book of Rock | 95p | Bowie/Lyrics & Photos | 30p |
| Jackson Brownie/21 Songs | £5.50 | Shadows/Best Of Shadows | £1.95 |
| Nils Lofgren/Cry Tough | £3.95 | Fender Guitar/Ken Achard | £2.95 |
| Illust Rock Almanac | £2.95 | Lead Guitar Tutor with Record | £3.50 |
| Free/12 Big Hits | £2.50 | Rhythm Guitar/Self Tutor | £3.50 |
| Stones Black & Blue | £2.50 | Rock Bass Tutor with record | £3.50 |
| Bad Co. Straight Shooter | £3.95 | Led Zeppelin Complete (1·5 | £4.95 |
| Bob Dylan/Desire | £2.35 | Planxty 28 Songs | £1.75 |
| Frampton Comes Alive | £3.95 | Rock Guitar with Record | £1.50 |
| Beach Boys/20 Golden Greats | £2.95 | Bass Guitar with Record | £1.50 |
| Pink Floyd/Dark Side Of The Moon | £2.50 | Wishbone Ash/15 Songs | £1.50 |
| Elvis Presley/NOI 57-63 | £1.95 | Neil Young Complete Vol 1 | £8.95 |
| Pink Floyd/Animals | £3.50 | Neil Young Complete Vol 2 | £8.95 |
| Jimi Hendrix/40 Greatest Hits | £3.95 | 100 Golden Oldies | £4.50 |
| It's Easy To Play Country & Western | £1.95 | | |
| It's Easy To Play Rock / Roll | £1.95 | | |
| It's Easy To Play Folk | £1.95 | | |
| Beatles Complete/Guitar Or Piano each | £3.95 | | |
| Status Quo 42 songs | £2.00 | | |
| Eagles & Desperado | £4.95 | | |

Please print name and address in BLOCK LETTERS.

*Orders £1 and under add 15p p&p. Between £1 & £2 add 25p. Between £2 & £3 add 35p. Over £3 add 50p. Catalogue free on receipt of 7p/9p stamp. Send Cheque/P.O. To:*

PASH MUSIC STORES, 5 Elgin Cres., London W.11

# Frankie Miller's new band on tour

FRANKIE MILLER sets out next month on a major four-week British tour, with a completely re-shaped Full House band. The new line-up is Paul Carrack (keyboards), B. J. Wilson (drums), Micky Moody (guitar), Chrissie Stewart (bass) and Chris Mercer and Martin Drover (brass).

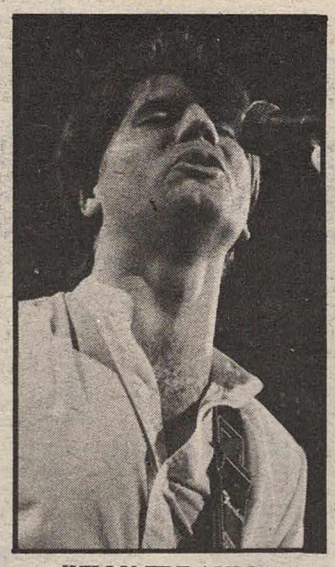
Their itinerary, on which they are supported throughout by Meal Ticket, includes a major London gig at the Rainbow. One or two more concerts have still to be finalised, but dates confirmed so far are:

Coventry Lanchester Polytechnic (November 10), Newcastle Polytechnic (11), Birmingham University (12), Swansea University (14), Cardiff Top Rank (15), Liverpool University (16), Bristol University (18), Bradford University (19), Hemel Hempstead Pavilion (20), Lancaster University (23), Middlesbrough Town Hall (24), Bridlington Spa Hall (25), Sheffield University (26), Manchester Ardwick Apollo (27), Leeds University (30), London Rainbow (December 1), Guildford Surrey University (3) and Plymouth Fiesta (4).

The band then travel to Ireland without Meal Ticket for gigs in Galway (8) and Cork (9), followed by Dublin National Stadium (10) and Belfast Queen's University (11).

To coincide with the tour, Chrysalis issue an EP on November 4 titled "Frankie Miller And . . . That's Who". Featured tracks are "A Jealous Guy", "Fool In Love", "Brickyard Blues" and a live version of "Sail Away".

● Meal Ticket, who support Bob Seger and the Silver Bullet Band at London Hammersmith Odeon this Friday and Saturday, headline a handful of gigs in their own right before joining the Frankie Miller tour. They are Glasgow Queen Margaret Union (October 28), Manchester Belle Vue Elizabethan Rooms (29), Guildford Civic Hall (30), Torquay 400 Club (November 3), Maidstone College (4) and Croydon Fairfield Hall (6). And after their dates with Miller, they have three more gigs on their own at Newcastle University Theatre (December 9), Glasgow Strathclyde University (10) and Edinburgh University (11).



*WILLY FINLAYSON of Meal Ticket*

## Mouzon date

HIGHLY RESPECTED American session drummer Alphonse Mouzon brings his brand new band to Britain next month for their debut appearance in this country, a one-off concert at London Hammersmith Odeon on November 26 (tickets on sale now at £3, £2.50, £2 and £1.50). He last played here as a member of Larry Coryell's outfit, but joining Mouzon in his own band are Joe Delia (keyboards), Denny Toan (guitar) and ex-Weather Report bassist Miroslav Vitous.

# Who is Glenn Phillips?

Glenn Michael Phillips started playing guitar when he was sixteen. He jammed to blues records in Atlanta. One year later he formed the Hampton Grease Band with Bruce Hampton. He couldn't play much.

The Hampton Grease Band lasted six years. In that time, it supported Alice Cooper in New Jersey, The Mothers at the Fillmore East, Three Dog Night in Alabama, Fleetwood Mac and the Grateful Dead in Atlanta, B.B.King and John Mayall in places Glenn can't remember. Usually, the audience reaction was mixed, one half of the audience would throw things, the other half would scream for more. I mean really scream.

At a 1970 Atlanta pop festival, Glenn and the band played before Columbia Records. They were signed. They made a double album 'Music To Eat' as their recording debut. Then Columbia fired them.

In 1972, Bruce Hampton left town (Atlanta). The Hampton Grease Band split up. Glenn and drummer Jerry Fields formed Stump Brothers. Later that year, Stump Brothers supported Little Feat at the 12th Gate, Atlanta. Lowell George took one look at Glenn Phillips and said 'He is The most amazing guitarist I have ever heard

Lowell George took tapes of the band to Warner Brothers. They loved them. The deal fell through. Jerry Fields left town (Atlanta). Bass player Mike Holbrook left town (Atlanta). Stump Brothers was no more. It was late 1972.

In early 1973 Glenn Michael Phillips' father comitted suicide. Now there was no Hampton Grease Band. There was no Stump Brothers. There was even no Mr Phillips. His father was dead. There was just Glenn.

Two years later, in February 1975, 'Lost At Sea' was released in Atlanta, on Glenn's own label. It was greeted with wild acclaim. It featured Glenn on guitar, Mike Holbrook on bass, Jimmy Pressmanes on drums, Bill Rea on acoustic guitar, and Sant Ram Singh Khalsa on piano, vibes and marimbas and John Carr-Harriman on cello.

There is, in America, a highly respected radio play magazine called 'Walrus'. In it, John B. Meier wrote a lavishly favourable review of 'Lost At Sea'.

Months later, Jumbo Van Rennen read the selfsame article in an office at Virgin Records. Virgin released 'Lost At Sea' in England on 18 February 1977. And we asked Glenn Phillips to record another album.

'Swim In The Wind' is released on 30 September. In Glenn's words: 'Lost At Sea was a solo effort. A record for me to play on the way I like to play. Swim In The Wind is different. Even though it's centred round one guy, it's a band. It was produced by Bill Rea and me. It's not just a flashy guitar album. There's a musical context it's presented in'.

That's how we came to Swim In The Wind. And that's who Glenn Phillips is. Swim In The Wind. 'It's not just like a flashy guitar album'.....Glenn Phillips.

TOUR DATES
October
21st BRADFORD St.George's Hall/ 22nd NEWCASTLE City Hall/ 23rd EDINBURGH Leith Hall/24th GLASGOW Strathclyde University/ 26th SHEFFIELD City Hall/ 27th BIRMINGHAM Odeon/ 28th LEICESTER De Montfort Hall/ 29th CARDIFF University/30th BRISTOL Colston Hall.

November
1st BRIGHTON Dome/ 3rd LONDON Rainbow

**Now you know who Glenn Phillips is. Hear him on record, SWIM IN THE WIND on Virgin V2087. See him on tour with Steve Hillage.**

# RECORD NEWS

# Pistols LP set at last

THE SEX PISTOLS' long-awaited debut album is finally confirmed by Virgin for November 4 release. Titled "Never Mind The Bollocks, Here's The Sex Pistols", it has already qualified for a Gold Disc on the strength of 125,000 advance orders.

Tracks are **Holidays In The Sun, Liar, No Feelings, God Save The Queen, Problems, Seventeen, Anarchy In The U.K., Bodies, Pretty Vacant, New York** and **EMI.**

The elpee won't be stocked by Boots, Woolworths or W. H. Smith because of their standing ban on "God Save The Queen", as well as the controversial title. But there's a strong possibility of an alternative album being issued at about the same time, on which two of their former hit singles — "God Save The Queen" and either "Holidays In The Sun" or "Pretty Vacant" — would be replaced by two new tracks, plus a new LP title.

A Virgin spokesman explained: "We've put the singles on the LP because most people wanted it that way. But the alternative set would enable us to overcome the multiple stores' ban. Whatever happens, though, 'Anarchy In The U.K.' will definitely remain on the album because it's no longer generally available".

The LP will be issued in the States by Warner Brothers, under a special agreement with Virgin.

● **Eddie and the Hot Rods'** new album "Life On The Line" is now confirmed for November 4 release by Island, and the title track is issued simultaneously as a single.

● WEA have signed four-piece Midlands band **Suburban Studs** to a worldwide deal. They are now putting the finishing touches to their debut album, for release as soon as possible. WEA have also arranged to distribute the band's single "No Faith", previously available in a limited edition on the independent Pogo label.

● **Phoebe Show,** who miraculously escaped injury in a serious car accident earlier this month, has her third album issued by Epic in November. Title is "Never Letting Go".

● CBS singles out this weekend include "Serpentine Fine" by **Earth Wind and Fire** and **Billy Paul's** revival of the Jerry Butler hit "Only The Strong Survive".

● "Street In The City", taken from the recent **Pete Townshend-Ronnie Lane** album "Rough Mix", is issued as a Polydor single on October 28. Out the same day on the Spector label is a reissue of the **Righteous Brothers'** smash hit "You've Lost That Loving Feeling".

● "One Track Mind", originally intended as the B-side of **Johnny Thunders and the Heartbreakers'** new single, has been promoted to A-side status. It comes out on October 28 on the Track label.

● **Squeeze** have been signed to an exclusive worldwide contract by A and M Records. They are currently working with producer John Cale on their first album for their new outlet.

● **Weather Report's** recent concerts at London Rainbow were recorded by CBS, for a possible future live album.

● **Patsy Gallant's** follow-up to her current chart hit "From New York To L.A." is released by EMI on October 28, titled "Are You Ready For Love". The same label issues **Jesse Green's** "I Believe In You" this weekend.

● A double album by **Donna Summer** titled "Once Upon A Time" is scheduled for late November release on the Casablanca label.

## STAX TO EMI

EMI have acquired the near-legendary Stax label for British distribution. It comes to them through their long-term agreement with Fantasy Records, who recently took over Stax in the States. The company is now going through the catalogue, and will be putting out a stream of reissues and previously-unreleased material.

First comes an **Emotions** single titled "Shouting Out Love", issued on October 28 and taken from their upcoming album "Sunshine". It's followed by re-releases of "Theme From Shaft" by **Isaac Hayes,** "Do The Funky Chicken" by **Rufus Thomas,** "Private Number" by **William Bell & Judy Clay,** and others by **Booker T & the MG's, Johnnie Taylor** and the **Staple Singers.**

## Second punk compilation

ANOTHER new-wave compilation album comes out at the beginning of next month. Issued by Beggars Banquet Records and titled "Streets", it features tracks by the **Lurkers, Slaughter & The Dogs, Arthur Comix** (Snivelling Shits), **The Drive, The Dogs, John Cooper-Clark, The Dolls,** the **Nosebleeds, The Drones, The Reaction, The Exile** and **Tractor.** The Lurkers, whose bassist Arturo Bassist left the band last week, have their own single "Freakshow" released on November 4. Island Records have now taken over distribution of the Beggars Banquet label.

● The second album by **Derek and Clive** (alias Peter Cook and Dudley Moore) is "Come Again", released by Virgin on November 18.

● The new **Rings** single, for release by Chiswick next month, is the title track from their upcoming album "The Psychedelic Punkeroo". The band currently features Twink (lead vocals), Jerry Hat Rix (lead guitar), Kid Rogers (rhythm guitar), Peter Falkener (keyboards), Johnny Khool (drums) and Danger Sun (bass).

● **George Benson** recorded a live album earlier this month at Los Angeles Roxy Theatre, and Warner Brothers hope to have it ready for release early in the New Year.

● Ariola have signed Brighton-based band **Joe Cool and the Killers,** whose first single "I Just Don't Care" comes out on October 28, with a debut album following in the New Year.

● Latest single from the **John Otway and Wild Willy Barrett** duo is "Really Free", released by Polydor on November 11.

● The **Electric Chairs,** featuring Wayne Country, have a single out on October 28 titled "Fuck Off". It's on the Sweet FA label, with the catalogue number RU 1. It seems none of the major companies would handle it, so it's now being distributed by Lightning Records, with the initial 20,000 pressing wrapped in plain brown paper bags! Currently touring Europe, the band begin a British tour on November 17.

● **Menace** have their single "Insane Society" released, in both 12-inch and seven-inch form, by Illegal Records this weekend.

## 'WADDY TOURING

SHOWADDYWADDY have a busy tour schedule coinciding with the October 28 release by Arista of their new single "Dancing Party" (the former Chubby Checker hit), followed next month by their latest album "Red Star". They play:

**Hull** Dorchester Cinema (tonight, Thursday), **Newcastle** City Hall (Friday), **Coventry** Theatre (Saturday), **Hanley** Victoria Hall (Sunday), **Peterborough** ABC (October 24), **Colchester** ABC (25), **Bournemouth** Winter Gardens (November 8), **London Hammersmith** Odeon (9), **Southampton** Gaumont (10), **Cardiff** Capitol (11), **Blackpool** Opera House (12), **Manchester** Belle Vue (13), **Bristol** Colston Hall (14), **Birmingham** Odeon (15), **Sheffield** City Hall (28), **Carlisle** Assembly Hall (29), **Edinburgh** Usher Hall (30), **Aberdeen** Capitol (December 1), **Dundee** Caird Hall (2), **Glasgow** Apollo (3), **Bradford** St. George's Hall (4) and **Leicester** De Montfort Hall (7).

# Bing

**IT'S IRONIC that the two biggest-selling recording artists of all time should both die within a few weeks of each other, specially in the year marking the centenary of the gramophone's invention.**

**Bing Crosby was to pop what Elvis Presley was to rock — the father figure, the guiding light, the undisputed king. He dominated popular music for 25 years, and was the first of the really great international superstars.**

**He transformed the role of the singer from the complementary to that of the main attraction. Before his time, vocalists were merely auxiliary front-line members of the big bands. But Crosby set the trend for a totally new development in the music business — the solo singing and recording star.**

**And Bing had a lot going for him because, due to a cluster of modules on his larynx, his voice had a rare and uniquely distinctive quality. He got his nickname when he was a boy, through his liking for a character called Bingo in the "Bingville Bugle" comic. He arrived on the scene just as the recording industry was beginning to flourish, and his contribution during the ensuing years is immeasurable.**

**Since he made his first record in 1926, "I've Got The Girl", Crosby cut over 3,000 different titles — including some of the most famous singles ever waxed. His "White Christmas" has sold more copies than any other record, over 30 million worldwide, while his coupling of "Silent Night" and "Adeste Fideles" topped 20 million.**

**The vast majority of his smash hits were scored before the weekly charts were launched. But even so, he still ranks in the Top 100 best-sellers since the British charts were inaugurated by NME 25 years ago. The last official figure of Crosby's aggregate sales was "over 360 million", but that was back in 1971, and it must have increased substantially since then. Certainly he is THE top seller ever, and his achievement is going to take some beating.**

**His impact is difficult for the younger generation to grasp. But from the early 30's until the mid-50's (particularly during the dark days of the war), he was the kingpin, and the industry almost revolved around him. Presley lays claim to being the predominant influence of the past two decades, but it was Crosby who reigned over the previous quarter-century.**

**Okay, so his singing and his records are old-hat by today's standards. Well, that's progress for you. But he can't be denied his niche in the history of popular music, and many will argue that it's the biggest niche of all. Indeed taking a comprehensive look at the past 50 years, it's true to say that Crosby's contribution has been as significant — in its own way — as that of Elvis and the Beatles.**

**But Bing was more than just a recording star. He made over 70 films, including his Oscar-winning "Going My Way" and the five "Road" movies, and he's among the Top Ten biggest box-office draws of all time.**

**In terms of his long 50-year career, his vast record sales and his numerous films, he was the most popular and successful entertainer in history.**

**The passing of Bing Crosby, even though his deyday was over, marks the end of an era. And Christmas will never seem quite the same again. D.J.**

## Quantum off

QUANTUM JUMP have had to cancel their projected 12-date British tour, due to start this week, because lead guitarist Roye Albrighton has walked out on them. He only joined the band a few months ago, then recently he went on holiday to Germany, where he first achieved recognition as a member of Nektar. He hasn't been seen since, neither have the band heard from him, so they are now auditioning for a new guitarist.

# AUTUMN TOURS ROUND-UP

## Essex — full dates

DAVID ESSEX has now been confirmed for 23 concert appearances, prior to his six-day Christmas season at London Dominion Theatre (December 19 to 24), announced last week. And his date sheet includes another near-London show at the new Wembley Conference Centre. His itinerary comprises:

Aberdeen Capitol (November 19), Edinburgh Usher Hall (20), Glasgow Apollo (21), Sunderland Empire (22), Preston Guildhall (23), Liverpool Empire (24), Manchester Ardwick Apollo (26 and 27), Wolverhampton Civic Hall (28), Birmingham Odeon (29 and 30), Derby Assembly Hall (December 1), Leeds Grand Theatre (2 and 3), Newcastle City Hall (4), Cardiff Capitol (6), Bristol Hippodrome (7 and 8). Southampton Gaumont (10), Grays State Theatre (11), Leicester De Montford Hall (12), Wembley Conference Centre (13) and Brighton Dome (14).

All shows start at 8.30 pm, and tickets are priced £3.50, £2.50 and £1.50, but readers should check with individual box-offices to ascertain opening dates. As already reported, tickets for the London season range from £4.50 to £2.50, and the box-office opens to personal callers this Sunday. Tour promoter is Mel Bush.

## Span one-off

STEELEYE SPAN play a one-off Christmas concert at London Hammersmith Odeon on December 17 at the tail end of their European tour, starting in mid-November. Tickets are on sale now priced £3.50, £3, £2.50 and £2.

## Naz playing three dates

NAZARETH have announced their first British dates for 18 months. These take the form of a three-venue mini-tour, visiting Manchester Ardwick Apollo (November 30), Glasgow Apollo (December 2) and London Rainbow (4). Tickets, which range from £1 to £2.50, go on sale on October 28 at all three box-offices and through leading agencies.

The band say they are unable to play any more gigs here at this time, due to heavy touring commitments in Europe and the States. In fact, immediately after their Rainbow date, they go straight to Europe where they tour until the end of the year.

But Naz plan to spend much more time in the U.K. during 1978, and already under discussion are several major festival appearances, plus a more comprehensive concert tour. Commented Dan McCafferty: "Now that we are firmly established in America, we hope to be able to work at home much more often."

A new Nazareth album titled "Expect No Mercy" is released by Mountain on November 18 — comprising ten new tracks, it was recorded in Montreal. And of course, their recently-issued EP "Hot Tracks" (including the featured title "Love Hurts", which has previously been a smash hit for them in 12 countries including Britain) is a chart entry this week.

## MARTYN VENUES

JOHN MARTYN plays a series of selected concert dates next month, to aid promotion of his new Island album "One World", issued on November 4. Highlight is a show at London Rainbow on November 21, and this is preceded by provincial gigs at Fife St. Andrew's University (November 3), Edinburgh University (4), Glasgow University (5), Hull New Theatre (6), Portsmouth The Centre (9), Brighton Sussex University (11) and Plymouth Fiesta (13). More dates are being set and will be announced in a week or two.

## Fairport add seven

FAIRPORT CONVENTION have now set more dates for their late autumn concert tour. Already confirmed for Croydon Fairfield Hall (October 30) and Basildon Towngate Theatre (November 11), they now also play Uxbridge Brunel University (November 18), Nottingham University (19), Liverpool University (25), Bristol University (December 3), Reading University (6), London Queen Mary College (9) and Hatfield Forum (11), with more gigs to be added next week. Their first Vertigo single "The Rubber Band" is released next month and, after the tour, they start work on a new album for early spring release. A third solo LP by Dave Swarbrick is due in the New Year.

## CHAPMAN'S JAUNT

MICHAEL CHAPMAN BAND play the second of their two nights at London Marquee today (Thursday), then move into the provinces for gigs at Leicester Polytechnic (this Saturday), Manchester University (October 26), Scarborough Penthouse (28), Norwich Lads Club (29), Portsmouth Polytechnic (November 3) and Bath University (5). More dates are being set through until the end of November before the band — Chapman, Rod Clements (bass) and Keef Hartley (drums) — leave for a European tour.

A new Chapman album "The Man Who Hated Mornings" is released on November 4 by Gamma (distributed by Decca). And he is backed on this set by Mick Ronson (guitar), Pete Wingfield (keyboards) and B. J. Cole (pedal steel guitar).

The Chapman Band also support Sutherland Brothers & Quiver on four of their current tour dates — at Croydon Fairfield (tomorrow, Friday), Nottingham Albert Hall (October 24), Hanley Victoria Hall (25) and Swansea Brangwyn Hall (27).

## BOB STORY GIGS

LITTLE BOB STORY return to Britain on November 4 for their most comprehensive tour here to date, and dates are: London Kensington Nashville (November 4 and 5), Reading University (6), Leeds Polytechnic (7), Preston Polytechnic (8), Sheffield Polytechnic (9), Scarborough Ollie's (10), Nottingham Trent Polytechnic (11), Wakefield Technical College (12), Leicester University (15), Manchester University (16), Falkirk Maniqui (17), Aberdeen University (18), Edinburgh Heriot Watt University (19), Dundee (20), Glasgow Tiffany's (22), Bradford University (23), Swansea University (24), Milford Haven Torch Theatre (25), Oxford Polytechnic (26), Chelmsford City Tavern (27) and Guildford Civic Hall (29).

## PRICE'S SIXTEEN

ALAN PRICE headlines a three-week tour with his new band, including a major London show at the Rainbow. It ties in with the November 4 release of his first album for Jet Records, titled "Alan Price", which is preceded this weekend by his new single "I've Been Hurt". Tour dates are:

Bradford University (November 12), Northampton Repertory Theatre (13), Oxford New (15), Brighton Dome (16), Swindon Wyvern (17), Bridgend Recreation Centre (19), Norwich Theatre Royal (20), Leicester De Montfort Hall (22), Basildon Towngate Theatre (24), Canterbury Odeon (25), Birmingham Town Hall (26), Newcastle City Hall (27), Manchester Free Trade Hall (29), Preston Guildhall (30), Leeds Grand Theatre (December 1) and London Rainbow (2).

# DREAD INA BABYLON!

***Week 3 is Ethnic Week in the continuing NME Consumers' Guide To The '70s.***


***Reggae ..... P.23***
***Country ..... P.32***
***Wall-chart ..... P.34/35***
***Soul ..... P.39***


***NEXT WEEK: Punk***

## Mott back as British Lions

*BRITISH LIONS are — from left to right — GRIFFIN, FISHER, WATTS, FIDDLER and MAJORS.*

BRITISH LIONS are a brand new band consisting of four ex-Mott members and former Medicine Head co-leader John Fiddler. They are, in fact, a revamped Mott — with Fiddler taking over the singer's role from Nigel Benjamin, who left earlier this year. But they decided on the name change, in order not to be tied tot ehri previous image. Full line-up is Morgan Fisher (keyboards), Ray Majors (lead guitar), Overend Watts (bass), Buffin Griffin (drums) and Fiddler (vocals and guitar).

They have been signed by Status Quo's manager Colin Johnson to Quarry Productions, and have clinched a deal with Phonogram Records who release their debut single on the Vertigo label on November 18. The band are to support Quo on the majority of their upcoming British concerts, and they also have the following gigs on their own:

Cromer West Runton Pavilion (November 11), Swansea Nutz Club (17), Liverpool Eric's (18), Plymouth Castaways (21), London Middlesex Polytechnic (25), Scarborough Penthouse (December 2), Wigan Casino (3), Sheffield Top Rank (4), Blackpool Jenkinson's (5), London City Polytechnic (9), St. Albans City Hall (10), London Woolwich Thames Polytechnic (17) and Aylesbury Friars (23).


STRAIGHT MUSIC PRESENTS
STIFF'S GREATEST STIFFS.... LIVE....

**ELVIS COSTELLO**
**NICK LOWE**
**WRECKLESS ERIC**
**IAN DURY**
**LARRY WALLIS**

**BIRMINGHAM TOWN HALL**
BIRMINGHAM B3 3DQ
**TUESDAY 25th OCTOBER at 7·30**
TICKETS £2·00, £1·50, £1·00 (INC. VAT) ADVANCE TOWN HALL BOX OFFICE, 10·00 A.M – 6·00 P.M, MON – SAT, TEL. 021 236392, OR ON NIGHT

**TOP RANK SUITE CARDIFF**
QUEEN ST. CARDIFF
**WEDNESDAY 26th OCTOBER at 8·00** (LATE BAR)
TICKETS £1·70 (INC. VAT) ADVANCE TOP RANK SUITE BOX OFFICE TEL: CARDIFF 26538, SPILLERS, SOUND ADVICE: CARDIFF & NEWPORT, HOT ROCKS: NEWPORT, OR £1·90 (INC. VAT) ON NIGHT

**LYCEUM**
STRAND, W.C.2
**FRIDAY 28th OCTOBER at 8·00**
TICKETS £2·50, (INC. VAT) ADVANCE LYCEUM BOX OFFICE, TEL. 836 3715, LONDON THEATRE BOOKINGS, TEL. 439 3371, PREMIER BOX OFFICE, TEL. 240 2245, EDWARDS & EDWARDS, TEL. 734 9761, OTHER AGENTS, OR £2·50 ON NIGHT

*"You can't please all the people all the time*
*or, in the words of the great Sly Stone,*

# Different strokes for different folks..."

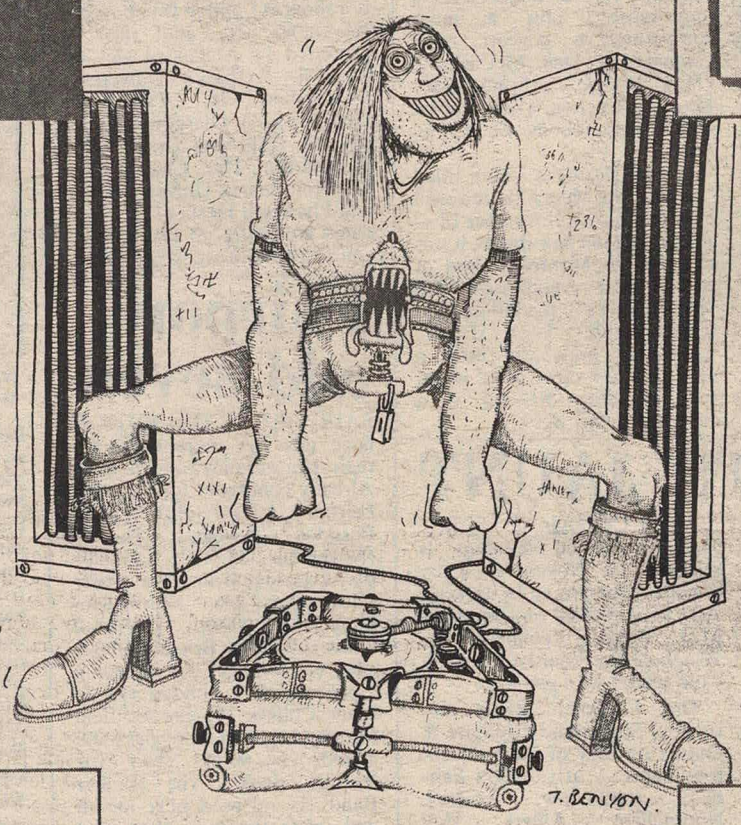
*So why are we bothering with this ad?*
*Well, most of you are going to think that at least one of these albums is real sharp.*
*The proverbial pick-to-click. We agree with you, too.*
*That's why we've put them together because these albums are fine examples of creative music, performed with flair, excitement and conviction.*

*IAN GILLAN BAND*
*SCARABUS*
*ILPS 9511*

*The dynamic voice behind Deep Purple's success joins one of the best rhythm sections around, to bring you high-energy, hard-nose rock and roll that makes them such a great live band. Listen to 'Twin Exhausted' and 'Slags To Bitches' and you'll have to agree.*

*JESS RODEN*
*THE PLAYER*
*NOT THE GAME*
*ILPS 9506*

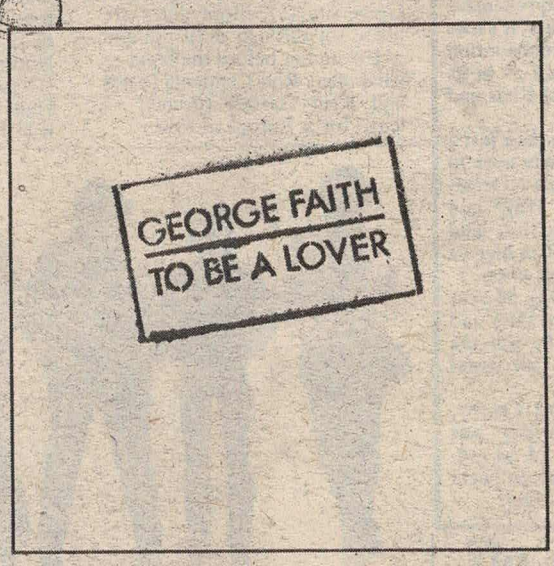
*From the hothouse environment of New York comes Jess Roden's latest, and undisputably, greatest album yet. Produced by Joel Dorn this sets Jess head and shoulders above his contemporaries in the vocal stakes.*




*More evidence of why War have become America's premiere street band over the past few years. 'Funk' is powered by the rhythms that have sent War up to the top of the charts time and time again, so who's going to stop them this time?*

*WAR*
*PLATINUM FUNK*
*ILPS 9507*

*He may be a mystery now, but with the help of legendary producer Lee 'Scratch' Perry and some truly marvellous songs like 'I've Got The Groove', George Faith must be the reggae find of 1977.*




*GEORGE FAITH*
*TO BE A LOVER*
*ILPS 9504*

ISLAND

*MORE NOTES TO THE POUND*
*(No increase in ISLAND prices in 1977)*

PIC: PENNIE SMITH

# 3-5-7-9

## (Laying it on) the little white line . . .

BY STEVE CLARKE

TOM ROBINSON is livid. He's barely hauled himself off his motorbike and out of the rain before he's ranting and raving about *NME's* coverage of the Tom Robinson Band's signing to EMI.

" 'EMI Say Yes To Gay Power'," says Robinson, almost managing a sneer as he reads out the headline, virtually the first thing you see when opening the week's paper. Robinson, clad in full motorcycle-rider's wet suit, throws the paper my way and his temper disappears almost immediately.

I mumble something about a writer can never be responsible for a sub-editor's actions, while thinking Robinson has got a bit of a nerve carrying on like this. After all, it's not going to do him much harm having a page three lead news story devoted to him, big pic and all, now is it?

He only formed the band in January and at this stage of the game the TRB ( as he likes them known) are a pretty unknown quantity to all but regulars of the various public house hostelries around the metropolis and their odd counterparts around the country. And Robinson's previous group, Cafe Society, who died a fairly ignominious death the year previous, weren't exactly Front Page News.

Suppose Robinson, normally charming, polite and reasonable, must be a mite sensitive about having his sexual preferences dragged up in print, as he's later to tell me, "Gay Rights is an issue but I'm concerned with far broader rights than Gay Rights. It's almost a side issue. It's a side product of general oppression of people's own liberty, the liberty to decide what you do with your own body. And that liberty is seen in women's oppression above all ... Oppression of coloured people who aren't allowed to work at certain things.

"You have to fight for the main thing. There's no point in picking out one little area."

Phew. Sounds a bit late Sixties that, a bit rising up middle-class concerned, but there's no denying that Robinson's well developed social conscience is — uh — right on. Apart from Robinson's rock aesthetics, all that hooplah about how The Beatles lead us up a blind alley, not to mention the standard New Wave schtick about how it (the music) has to be relevant, there's little to take issue with in Robinson's stance.

And really the things Robinson stands for are essentially the same as those one John Winston Lennon, or come to that numerous other rock leftists. took a stand against at the turn of the decade — in fact when Robinson, gigging at the Marquee last Monday, castigated his audience for purchasing TRB badges (the orange on black clenched fist) that were free, I was instantly reminded of similar gatherings around eight years ago.

IN THE two months since Robinson and his cohorts — Danny Kustow (guitar), Mark Amber (keyboards) and Brian Taylor (drums) — tied the knot with EMI ( the company's first major signing since the Pistols fiasco) word that the TRB is a hot combo has got around.

Sniffing about at the Marquee tonight are, to name but two Biz Heavies, Steve O'Rourke, the Floyd's millionaire manager, and Pistols' producer Chris Thomas. As usual for Robinson, the audience is a mixed lot, always a healthy sign. There's more than a few spikey heads on the horizon, but your elder brother wouldn't feel out of place either.

EMI have been prattling on about how difficult it will be to gain admission to these hallowed portals this evening, seeing as how the last time the TRB played here the guest list was nigh on 200 names long, that and how popular the band are these days, but while I wouldn't like to stand a round for the club's occupants, I've seen it fuller. Just.

So who comes to your gigs, Tom? "I think it's only the real cool punks, people like the Clash themselves," he says name-dropping. And then with candour; "I'd like to say our audiences are comprised of people whose rights are being eroded, but I think most of the kids who come to our gigs are middle class rock fans. They think 'Jolly nice, here's somebody standing up for somebody else' You've got a lot of middle class white kids going to Marley concerts.

"People expect ninety per cent of our audience to be gay because of this reputation certain bits of press have helped engender. In fact the audiences are no more than 30/40 per cent gay. It's not greatly in evidence."

Nor are Robinson's three colleagues in fact homosexual, though they'll defend Gay Rights as much as Robinson does. Tom himself isn't overtly gay, and among rock artists more camp performers are not difficult to find. Robinson's onstage persona is in fact low key macho with punk overtones, though he does say he's had his bellyful of self-conscious macho pigs.

So does he think his honesty about his sexual tastes alienates any of the band's potential audience? "I don't care a shit if it does," he says with admirable pride.

How about EMI's attitude to the group? After all, they ditched the Pistols after they'd made too much of a stink with 'the establishment'. "On the contrary," Robinson opines, "EMI want to ensure they don't make the same mistake again (i.e. losing a viable rock property). It was made amply clear before we even signed what I stand for — minority rights, if you like. Now, let's scrub that — I stand against The Backlash."

Robinson is referring to the right wing backlash that's been gaining momentum these recent years. something he sings about in graphic detail in "Winter Of '79". The only Robinson song (I think) which refers solely to repression of gays is his anthem "Sing If You're Glad To Be Gay", otherwise his material deals with the general resurgence of the

## 1-2-3-4

*from over page here's some more*

grey forces of the right. He has a song called "Up Against The Wall" where, with obvious relish, he plays the part of a right wing authority (singular) sounding off against blacks, gays, scroungers, long-hairs, and other threats to the British way of life blah blah.

"It's not that we stand for this, this, this, this and this. We stand for *this.*" says Robinson spreading his arms.

He's an active campaigner for the release of George Ince, currently inside doing 15 years for a bullion robbery, and dedicates his version of Dylan's "I Shall Be Released" to him — the song is on the B-side of "Motorway" and Ince's picture is on the single's sleeve. Robinson also adds a verse to the song to illustrate Ince's plight. Oh yeah, Robinson is a great Dylan admirer. He's been known to break down into tears just talking about Dylan's paean to his wife "Sarah".

**SO WHAT effects does Robinson want his fourth radical views to have?**

**"We're a pop group. That's all we are. You can't expect a pop group to have a vast sociological influence and change the world or anything."**

**Later though, when he's narrating the story of how, when in Cafe Society and playing support on a Barclay James Harvest tour, he thought it was about time he laid some of his own views on his audience, he says, "You get people coming in there aged 14 upwards and you have a certain responsibility to those people to tell the truth as you perceive it.**

**"Barclay James Harvest were telling the truth as they perceived it. And I didn't like that truth. I thought 'Okay, if it's cool for them to tell the truth as they perceive it, then why the hell shouldn't I tell it as I see it, a different kind of truth?"**

**So what truth were Barclay James Harvest telling? "Their songs were not committed to anything except the middle class work ethic. What it boiled down to was 'I work damn hard, I pay my taxes, you lot come here on the dole ...'**

**"It's right wing."**

ROBINSON, now 27, comes from a solid middle-class background. His father has worked as a solicitor and a company director. He makes no attempts to affect a working class accent or manner, but referring to his up-bringing, he quotes Clash manager Bernard Rhodes, "What is important is not where you've come from but where you're going to.

"People have a constant potential to change otherwise there'd be no hope for any of us. We might as well sit at home and commit suicide."

For example Tom recalls playing with Cafe Society: "The fact that for three years I was playing sweet pseudo-Crosby, Stills and Nash harmonies with acoustic guitars with a nice, very inoffensive band that was making music for people to listen to and say 'How sweet.'...

"All my social worker friends used to come along and sit in the front row and they'd say, 'That's jolly nice.' And pat you on the back...

"But where were the punters? Where were the fans?"

Tom spent many of his formative years at Finchden Manor, a home for maladjusted boys. He was there for seven years — from 16 to 23, and prefers to keep schtum about just why he was there. There he became involved with, several bands, including a full blown rock 'n' roll outfit The Flying Vultures.

"There was no formal therapy at Finchden," he says. "You were left entirely to your own devices providing you were there at meal times and went to bed at quarter past ten. Finchden had a 65 per cent success rate. Borstals have 30 per cent success."

It was there that Tom met the group's guitarist Danny Kustow. "It's a fantastic place. It was learning how to live and love people, you could slow down."

Kustow didn't keep in touch with Robinson after leaving Finchden and earnt his living at various mundane jobs — before going to Israel for six months where he fought for the Jews in the 1973 Arab-Israeli hostilities. "I was bored. I wanted to see some excitement. And I got it," says Kustow.

On hearing that Robinson was looking for a new band after leaving Cafe Society, (who included yet another ex-Finchden Manor boy), Kustow renewed his acquaintance with his old school mate.

TOM himself had formed Cafe Society on leaving Finchden. With them he recorded one album for Ray Davies' Konk label. Robinson is aware that much has been made of his split with Davies, and wants to make clear the terms his two erstwhile colleagues received from Davies when they dissolved the group.

"Ray released them on the condition that they pay him three per cent of all their future record earnings plus extend their publishing contract for a seven year contract. And reduce their percentage from 60/40 to 50/50."

Someone who knows both Davies and Robinson says the two are very similar. Certainly there is a hint of the Kinks' leader in Robinson's performances. "Martin" a song about an imaginary brother, could have come from the pen of Davies with its slightly camp interpretation of vaudeville traditions.

While Robinson himself isn't by any means a hard-nosed rocker the band as a whole know how to rock out on their night. At the Marquee they are in great form. Robinson himself is perhaps the least interesting musician, playing adequate if not scintillating bass (although he was short-listed for the Sharks' bass slot after Andy Fraser had quit). Kustow, though, is an exceptional player, reminiscent of the likes of Mick Ronson and the late Paul Kossoff but transcending plagiarism by the sheer intensity of his playing.

In fact as an entity, the TRB's sense of dynamics more than smacks of Free's *modus operandi*, even if drummer Brian Taylor, another gifted musician, plays very much like a young Keith Moon, rather than Simon Kirke.

It's Robinson, though, who dominates the group onstage. His songs are well constructed and often strewn with commercial hooks and tough melodies. Prior to punk-rock, Robinson would not have been described as a punk by anyone and the same holds true now. Yet neither Robinson or his colleagues (two of whom are in their teens) can be considered as part of what is now touchingly termed old wave.

"We're just trying to make music that's relevant to the lives of the people that listen to it. An audience wants to go and hear a relevant band, a band that has something to do with their lives.

"They don't want to hear something that's to do only with that band and not them, and it's up there on a stage miles away from them."

Not suprisingly Robinson is keen to praise the Pistols, whom he first saw last year at Oxford Street's 100 Club. Then, he completely missed the point. Now, he reckons they're the most important rock band since The Beatles.

"The Pistols have their fingers right on the pulse of a time. And they knew they were right and they believed in it enough to hold out against everything.

"They're saying 'We don't care'. They're taking a totally nihilistic stance. It's an improvement on everything we've had for the last ten years in this country.

"They've helped redefine musical values, which must be constantly re-defined for the music to stay alive. By the standards of his day Elvis Presley and the people on his records did not play well — by the standards of the swing bands and Frank Sinatra and all that shit that had gone before. "By the standards up until The Beatles, The Beatles were shit. And you can go and take a book out of Hornsey library and it'll say so. It's called *Anatomy Of A Phenomenon* and it's written by a Trad Jazz fan. And he's saying what musical rubbish The Beatles were and how unprofessional they were.

"Each time something really important comes up, people say it's musical rubbish because they're judging it by the standards of the previous ten years.

"Playing isn't a primary consideration with us. Otherwise I would have sat down with five session musicians wearing glasses. I wouldn't have formed the TRB."

Surely he wants the band to be tight? "That'll happen all in its own time. We don't sit down and practice for days in and days out getting the bass patterns right. We don't go off to the country and get it together. Within three days of forming the band we were gigging. And we've gigged ever since. And if the band's got tighter then it's through playing.

"The Pistols weren't tight and it didn't matter a fuck.

"I think Yes are totally irrelevant — dinosaurs. I think the Rolling Stones should have broken up five years ago. I think Yes should have broken up. They should all have the courage to form new bands and explore new directions. Like Rick Wakeman did — even though it came to nothing."

ALL THIS might be, but unless I'm severely mistaken, Robinson is where he is now, poised for a major breakthrough, spearheaded by the chart single which "Motorway" will undoubtedly become, for essentially the same reasons as any good rock performer worth his salt has ever been. And one wonders, however admirable his social / political attitudes are, whether his audience gives a toss.

Clearly, though, his being gay won't hamper his chance which is perhaps a step in the right direction and not mere social posing.


# Philips. Beautiful sound you carry around.

**AL262**

Here's a medium-size portable with really accurate tuning and tone controls. Sound quality is excellent. You can select LW or MW. There's an earphone socket for late-night listening.

**AL360**

Run it from the mains inside. Or batteries outdoors. Choose from LW, MW or VHF using the dapper olive-green roller controls. We've also included a neat fold-away telescopic aerial.

**AL162**

This LW MW baby weighs in at just under 18oz. The orange roller control stands out nicely against the grey matt silver case. Sturdy wrist strap and earphone as standard.

**RL230**

Bright-silvered roller controls this time. Station-finding is made easy. We've sloped the wave-length scale. And picked out LW and MW figures in yellow and matt silver. Really superb tone control!

PHILIPS

Simply years ahead.

**PHILIPS**

# QUEEN

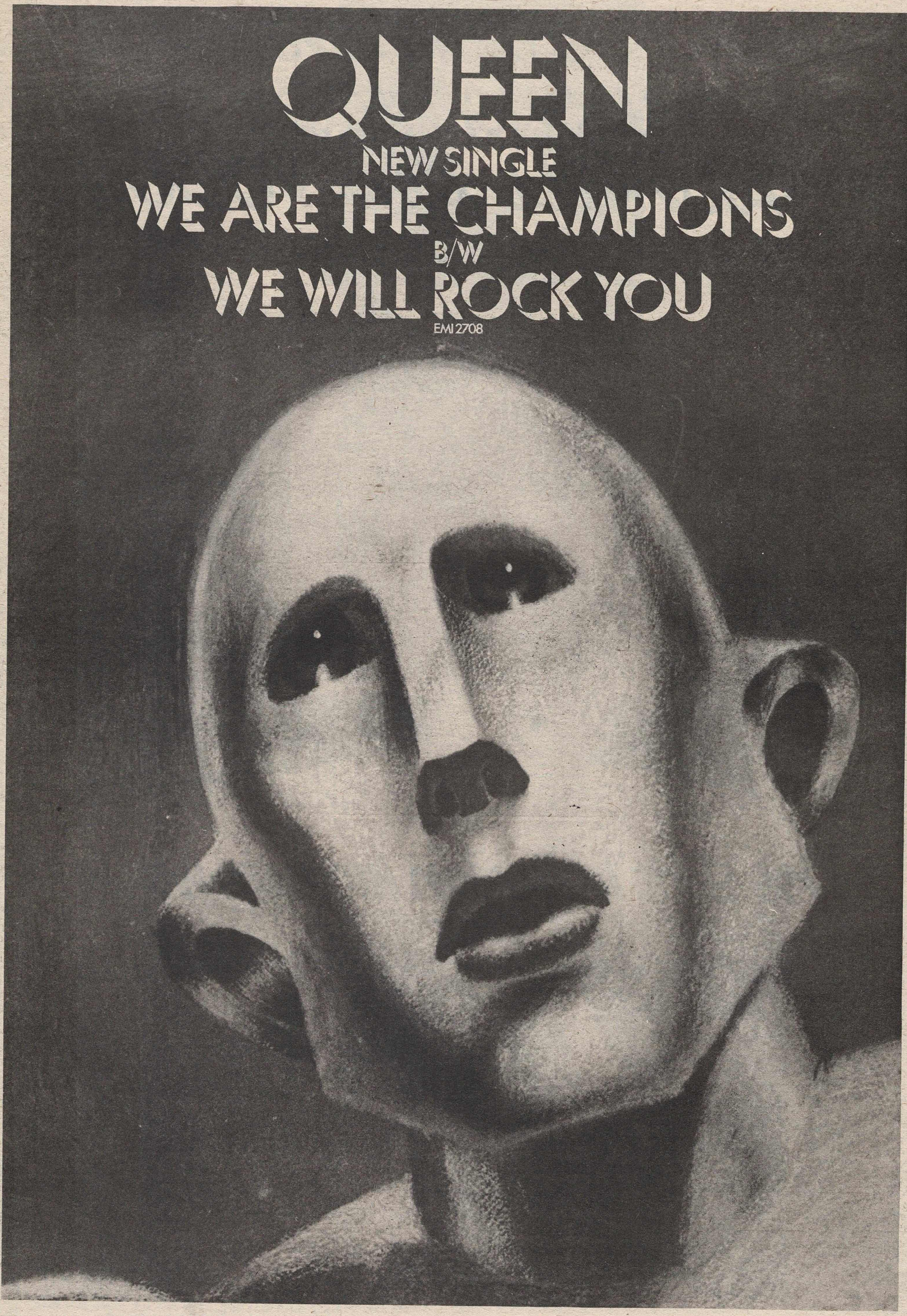
NEW SINGLE

## WE ARE THE CHAMPIONS

B/W

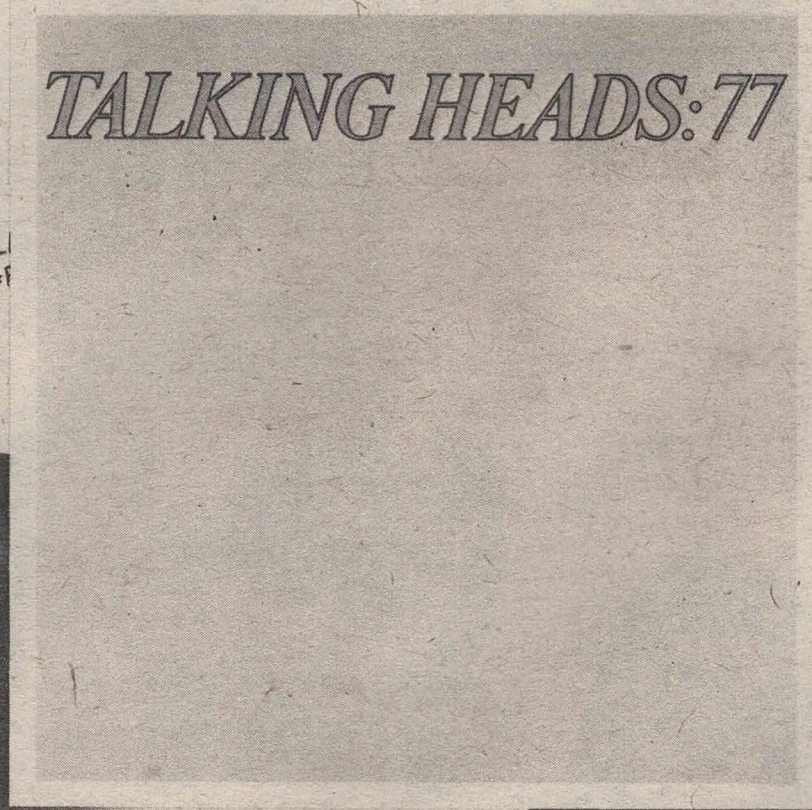
## WE WILL ROCK YOU

EMI 2708



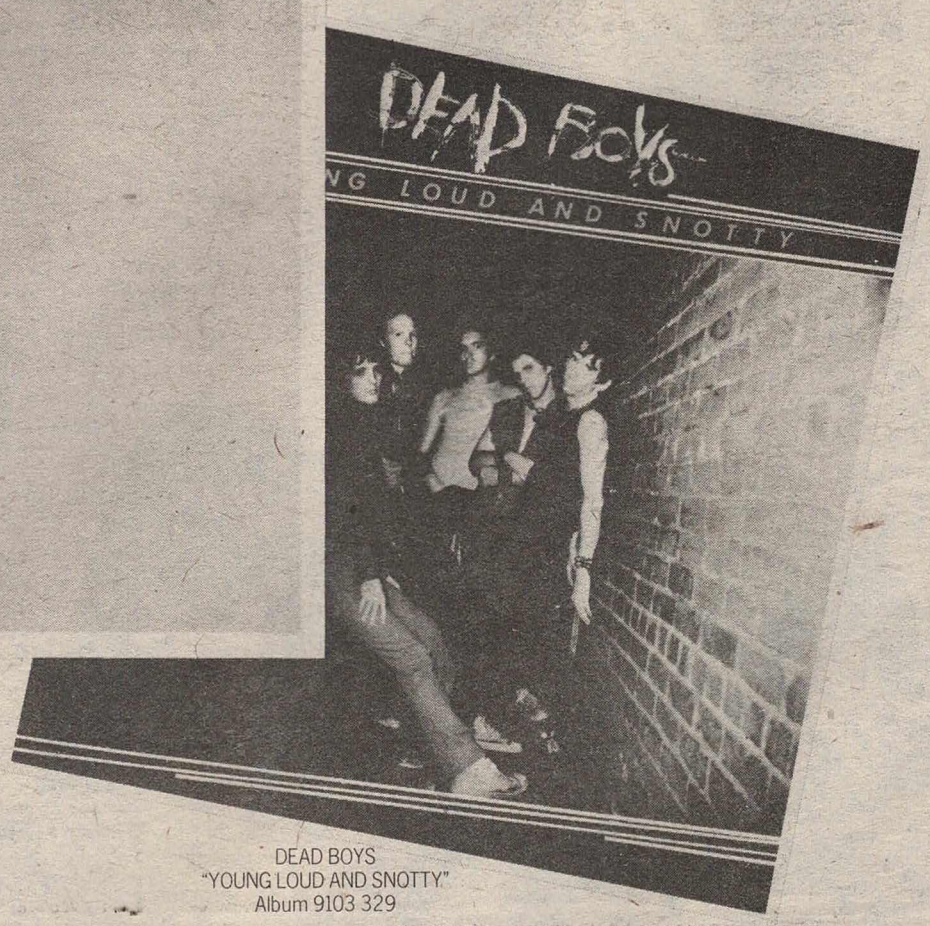
# The best of the New Wave is on Sire

# TALKING HEADS
# RICHARD HELL AND THE VOIDOIDS
# DEAD BOYS




TALKING HEADS
"TALKING HEADS: 77"
Album 9103 328

RICHARD HELL AND THE VOIDOIDS
"BLANK GENERATION"
Album 9103 327




DEAD BOYS
"YOUNG LOUD AND SNOTTY"
Album 9103 329

# The Sire Invasion is on its way

## Richard Hell & The Voidoids On Tour

| | |
|---|---|
| 22 Oct | Liverpool Stadium |
| 24 Oct | Dunfermline Kinema |
| 25 Oct | Glasgow Apollo |
| 26 Oct | Edinburgh, Leith Theatre |
| 27 Oct | Leeds University |
| 28 Oct | Newcastle Poly |
| 29 Oct | Manchester Apollo |
| 30 Oct | Stoke, Victoria Halls |
| 1 Nov | Sheffield, Top Rank |
| 2 Nov | Bradford University |
| 3 Nov | Derby, Kings Hall |
| 4 Nov | Cardiff University |
| 6 Nov | Ipswich, Corn Exchange |
| 7 Nov | Birmingham, Top Rank |
| 8 Nov | Coventry, Locarno |
| 9 Nov | Bournemouth Wintergardens |
| 10 Nov | Bristol Exhibition Centre |
| 11 Nov | Cambridge, Corn Exchange |
| 12 Nov | Hastings, Pier Pavillion |
| 13 Nov | Southampton, Top Rank |
| 14-15 Nov | London, Music Machine |

SIRE

marketed by phonogram

UNDER NEW MANAGEMENT

# THRILLS

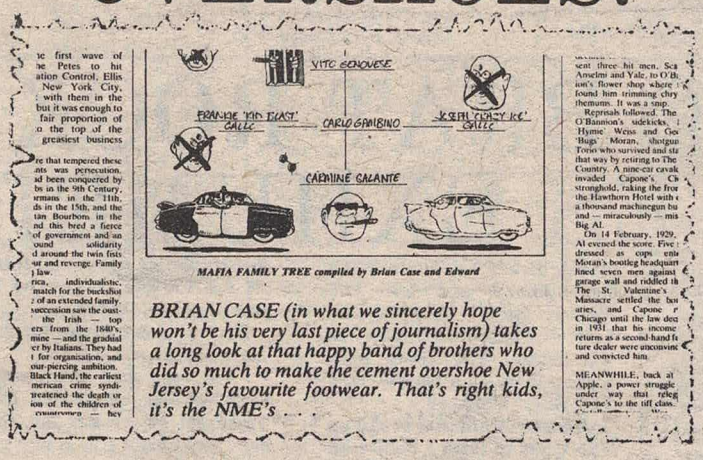
Edited by PHIL McNEILL and KATE PHILLIPS

*"Hey, boss — da heat picked up Galente . . .*

*. . . after da NME tipped 'em off!"*

*"Ya wanna give dem tower block punx some flying lessons, Luigi?"*

## JAZZ BUFF TO WEAR CONCRETE OVERSHOES?



MAFIA FAMILY TREE compiled by Brian Case and Edward

*BRIAN CASE (in what we sincerely hope won't be his very last piece of journalism) takes a long look at that happy band of brothers who did so much to make the cement overshoe New Jersey's favourite footwear. That's right kids, it's the NME's . . .*

***The power of the press — Galente gives himself up. Above: "Young Person's Guide to the Mafia" by Brian "Sniffer" Case, NME 26.3.77. Below: Galente arrested, The Sun 12.10.77. Case refuses to comment.***

LIES, SAYS THE GODFATHER

'Mafia boss' arrested

THE man they call The Godfather told me yesterday how he was hounded into giving himself up.

Carmine Galente, the 67-year-old reputed to be the Mafia "Boss of Bosses, surrendered in New York to U.S. agents.

They had been seeking him for five days for allegedly breaking the terms of his parole on narcotics, one of America's most notorious mobsters.

He could be sent back to jail to finish the remaining eight years of a 20-year "stretch" he got in 1962 for drugs offences.

Galente . . . "I've never been in gambling."

TWO yeste told about game death An neigh throat riding into a by th And appea paren Bright tate pair f cousin The

## INSIDE INFORMATION


*P12: Out of the crypt with Screamin' Jay & The Brats.*
*P15: Blackmail Special with Malcolm, Bernie, Glen and Midge.*
*P16: Patti ODs on Burroughs in Inside Dope.*
*P18/19: Elvis takes a cure, Genesis look suite as a three-piece, and Victor replaces Groucho on the wall of fame.*
*P20: Dylan sees the light and The Jam pretend not to be bored with the USA.*


## BLACKMAIL CORNER

**A NEW TWIST to *Blackmail Corner:* this week's victim has decided to attempt to prove his innocence!**

**Witness the two exhibits below: (A) the letter, and (B) the victim's defence.**

**Last week, exhibit A fell onto *Thrills* desk via the GPO. Sent by an anonymous contributor, it would seem to be a photocopy of a missive from Virgin Records proprietor Richard Branson to Malcolm McLaren, manager of his label's controversial hot property, The Sacked Pistols.**

**Unfortunately, Malcolm was unavailable to comment — but Richard wasted no time in assuring us it was . . . A HOAX!**

**So concerned was Mr Branson to prove his innocence, that he sent us a sample of the company's *official* notepaper, liberally peppered on both sides with examples of the one true genuine R. W. Branson signature.**

**Moreover, he tells us that Johnny Rotten has *never* written a song called "Tax Exiles". . .**

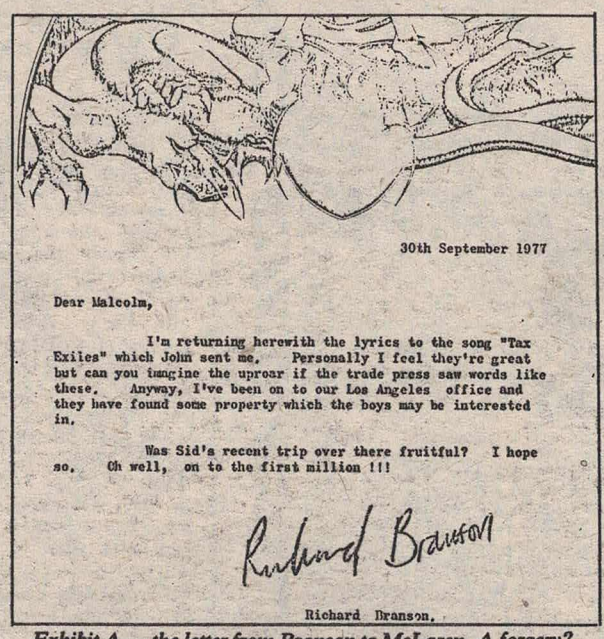
**That Virgin has *no* office in Los Angeles . . .**

**That Sid Vicious has *never* been further from home than Scandinavia. . .**

**And, more implausibly, that he, Branson, would *never* use an expression like "on to the first million! ! !"**

**So, is the photostat letter a forgery — or do the leaders of the New Alternative really correspond in the terms detailed below? Maybe they do, maybe they do ... but this time it seems to be a stitch-up.**

AMY PROSSER
THRILLS



30th September 1977

Dear Malcolm,

I'm returning herewith the lyrics to the song "Tax Exiles" which John sent me. Personally I feel they're great but can you imagine the uproar if the trade press saw words like these. Anyway, I've been on to our Los Angeles office and they have found some property which the boys may be interested in.

Was Sid's recent trip over there fruitful? I hope so. Oh well, on to the first million !!!

Richard Branson

Richard Branson.

*Exhibit A — the letter from Branson to McLaren. A forgery?*

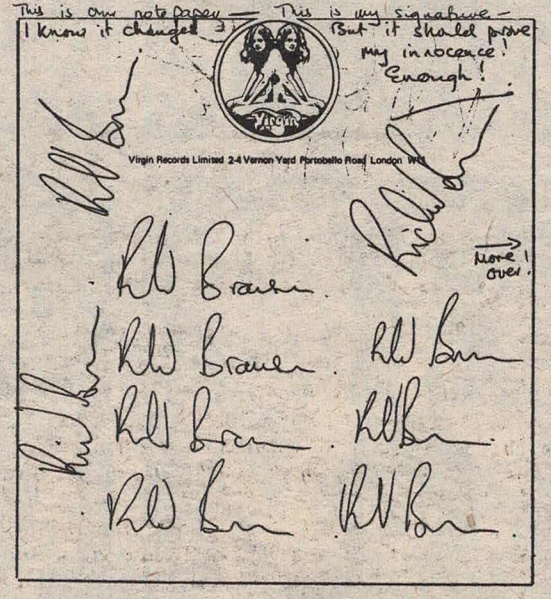

This is our notepaper — I know it changed!
This is my signature — But it shall prove my innocence! Enough!
Virgin Records Limited 2-4 Vernon Yard Portobello Road London W11
More over.

*Exhibit B — Branson attempts to prove his innocence.*

**BY GRISLY COINCIDENCE Richard Branson happens to be involved in a *different* kind of blackmail case at the moment.**

**Last Thursday at the Old Bailey three men went on trial accused of assaulting Branson with intent to rob, and blackmailing him for £5,000.**

**The assault, which took place at Branson's "luxury home" in Notting Hill on March 1 1976, is alleged to have been the work of Sebastian Clarke (27, former *NME* contributor) and his brother Brent (20, co-owner with Sebastian of Atra Records). Also appearing with them is a 23-year-old law student, Dennis Bartholomew.**

**Notable by his absence as the unidentified "heavy" whom, Branson's lawyer claimed in court, the Clarke brothers brought with them when the incident took place. While Bartholomew stayed in the kitchen with the housekeeper, the Clarkes and their big buddy are accused of punching and pulling Branson about upstairs.**

**Relief for the assailed Virgin Records boss, the court was told, came when a window cleaner arrived at the house.**

**Branson says he arranged a further meeting with the three accused, in a cafe near Virgin's Portobello Road offices, and it was here that the police picked them up — after equipping Branson with a radio transmitter and a tape recorder.**

**The three men were arrested after a fight, and are all pleading not guilty.**

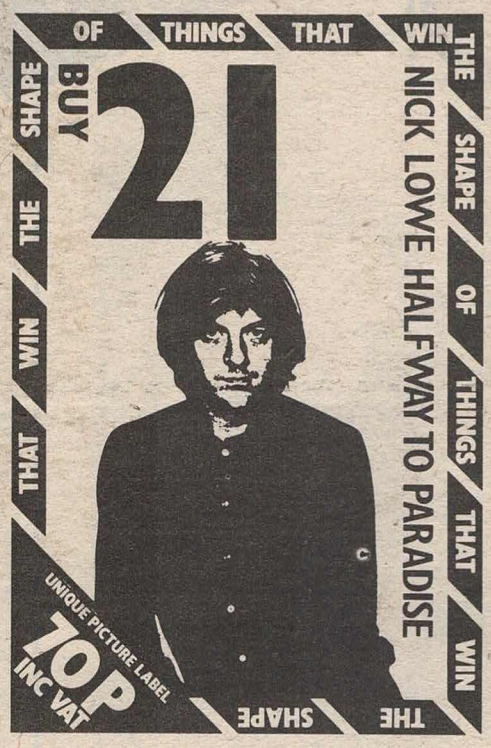
**The reason for the alleged attack was a dispute between Atra and Virgin. According to the prosecution, this was a civil matter in which Virgin said that Atra should be paid £320 but Atra claimed they were owed £1,000 — though the figure which the Clarkes are supposed to have demanded with violence was five times that.**

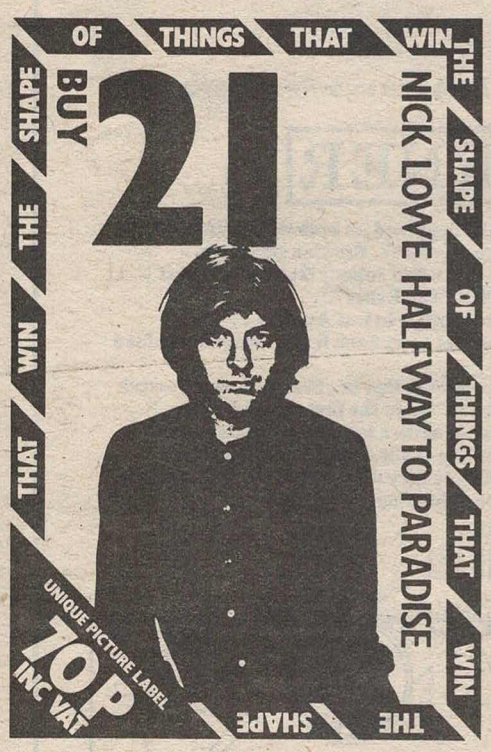
**The case continues.**

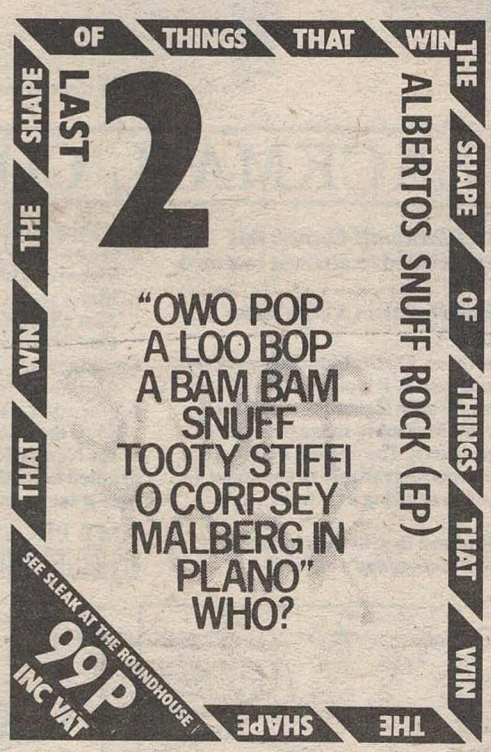
PHIL McNEILL THRILLS

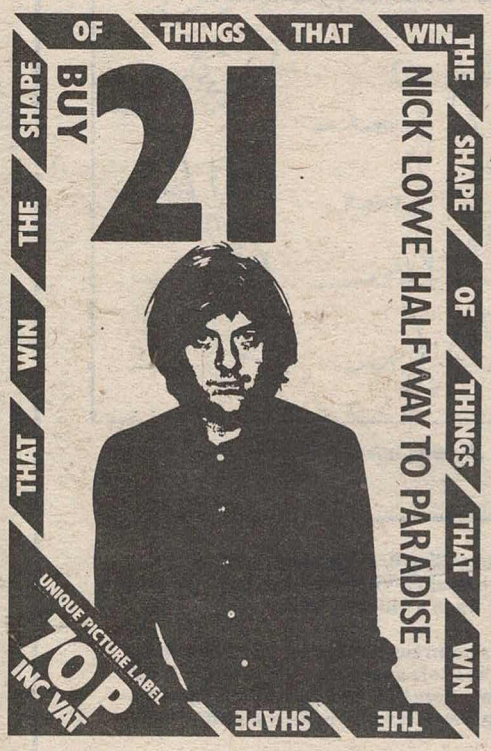
# MONSTROUS BARGAINS!

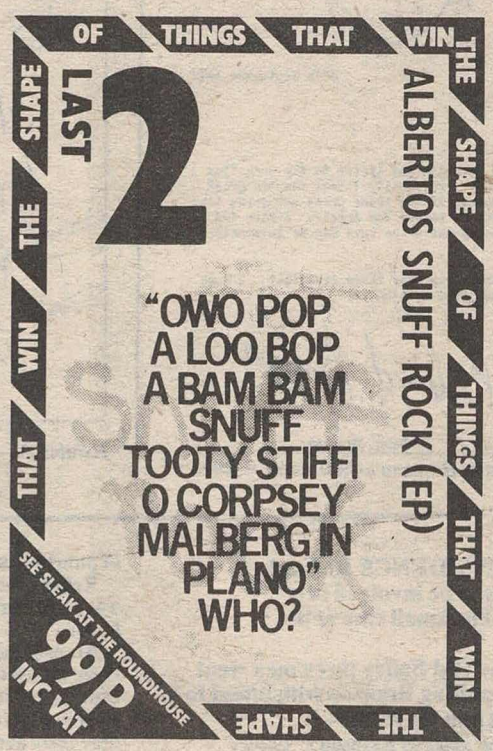
## (BUDGET AD FOR A HALF PAGE RECORD)






STIFF RECORDS
32 Alexander Street London W2
Where money makes money


*SCREAMIN' JAY HAWKINS returns to haunt CBGBs.* *Pic: JOE STEVENS*

# GRAVE ROCKER RISES AGAIN...

**ROCK 'N' ROLL COMMANDMENT No. 10: "Never *ever* write off anybody in this business until they're well and truly dead and buried. (And even then, don't be surprised if you hear screaming coming from the coffin)."**

**Yes folks, mark up another one for the veterans, because Screamin' Jay Hawkins has risen again. The scene of the resurrection? No place else but CBGBs. Do not adjust your eyeballs, you read it right.**

**Looking fit, ferocious and about ten years younger than when he toured Europe in 1974, the 48-year-old originator of spellavision made his first appearance in New York since the '50s with a recent three-day thrash in the Bowery's punk pit.**

**Not only did he freak out the freaks, but punters with long memories were crying out for many of his obscure classics that he hadn't rehearsed on the reasonable assumption that CBGBers wouldn't have heard of them. Ah, but how could anyone forget such indestructible eccentricity?**

**With his own four-piece band (tenor sax, guitar, bass & drums) and himself on piano, Hawkins conducted a musical history lesson of first foundation rock and R&B, including material associated with Lloyd Price, Willie Mabon, Fats Domino, Jimmy Reed and Big Joe Williams — plus a few of his own contributions, like "Alligator Wine", "Constipation Blues", "Feast Of The Mau Mau" and, *naturellement,* "I Put A Spell On You".**

**He is also scheduled to appear in Paramount Pictures' *American Hot Wax,* based on the career of the late Alan Freed (the legendary DJ who is generally credited with popularising the term Rock'n'Roll), and it's rumoured that he'll soon be back in Europe to clash skulls with Screamin' Lord Sutch. A no-contest bout if ever I saw one.**

**Red Lightnin' records will soon shorten the odds by issuing a compilation album of Hawkins' bizarre recordings.**

CLIFF WHITE

THRILLS

# ...AND BRAT ROCK TRACES EXHUMED

**WHEREFORE THE BRATS???**

**Alan Anger is the fanzine parajournalist *(I think this means he edits it — Ed.)* of *Live Wire* (which printed the P. Townshend article on New Wave). In the latest issue of his paper (No. 10) he brings to the attention of punks everywhere the major and TOTALLY UNFORGIVABLE omission in P. Frame's otherwise x-cellent *Zigzag* Family Tree of Punk was that — gasp — *there was absolutely no mention of The Brats!!!***

**"Whaddaya mean ya never fuckin' saw it?" enquires Alan. "They forgot one of the most important bands around in the early stage! Just ask Mick Jones or Malcolm McLaren! THE BRATS!"**

**The Brats were Lois Sparks on drums (she eventually took off for the bright lights of Canada); Wayne Manor on bass-lines (he now has a stall in the Kensington Market); Norwegian Casino Steel on keyboards (he's now with The Boys); Brady on lead axe (he later joined and left The Tools); and — the Missing Link — Andrew Matheson was the singer. The Brats were managed by Ken Mewis, now The Boys' manager.**

**Andrew Matheson broke up The Brats to form a band with Mick Jones of The Clash, Mick's best mate Tony James of Generation X, and two future members of The Boys — Casino Steel and Matt Dangerfield.**

**Andrew eventually got claustrophobic again and took off for Canada, where he is now a pro-footballer.**

**Back to Alan Anger for the last word . . .**

**"Anyway, that over with, news has reached me that The Violators' singer has left the band and Death Ray is now on vocals."**

**Wait a minute, Al, I'll write that down.**

TONY PARSONS

THRILLS

## Blast rocks White House

UNITED STATES: Two powerful bomb blasts shook central Washington — one outside the offices of the

*Blast Furnace's "other" gig revealed.*
*From the **Evening Mail.***
*Sent by Kim Igoe.*

# REBEL MUSIC — HECKLERS WELCOME

**MUSIC FOR SOCIALISM, the loose grouping of socialist musicians who organised the Other Cinema's recent series of Sunday evening live-band-plus-film-and-discussion sessions, have another set of gigs lined up linking live performance with public debate.**

**"Words & Music" is a seven-day series at the Almost Free Theatre, Rupert Street, London W1. Starting this Monday, October 24, there's a gig each evening at 7.30 pm until Sunday October 30.**

**The stated aim is "to raise the level of debate about what is progressive or radical in music."**

**The run-down is:—**

- **Monday 24th: Theatre and Music.**
- **Tuesday 25th: Composition (possibly with Brian Eno).**
- **Wednesday 26th: Agitational Music.**
- **Thursday 27th: Voice Styles (with Bob Davenport).**
- **Friday 28th: Words in Context (with Leon Rosselson).**
- **Saturday 29th: Virtuosity (with Evan Parker and Paul Rutherford).**
- **Sunday 30th: Improvisation & Structure (with Steve Beresford).**

**Apart from the performers we've chosen to mention, there are several others booked each night.**

**Music For Socialism tell us they now have groups established in Leeds and Bristol, with others to come in Manchester, Newcastle, Liverpool, "and hopefully elsewhere". They hang out at 30 Hornsey Park Road, London N8, and publish a monthly newsletter, subscriptions £2.00 per year.**

PHIL McNEILL

THRILLS

# LH SUPER IS NUMBER ONE.

BASF invented magnetic tape way back in 1934.

Ever since then BASF tape products have stayed at the top of the audio field.

Today BASF's LH Super cassettes are used to establish the internationally respected Din standard, and they have been consistently recommended by consumer organisations in Europe and America.

So if you want the very best in performance from your cassette machine then BASF LH Super cassettes have to be the ones you choose.

For more information on BASF LH Super cassettes then fill in the coupon below.

If BASF's LH Super Cassettes are the ones used to establish the internationally respected Din standard they must be superb. Tell me more.

Name _____

Address _____

_____

_____

BASF UNITED KINGDOM LTD.,
Haddon House, 2/4 Fitzroy Street,
London W1P 5AD. Tel: 01-637 8971.

NME2210

**BASF LH SUPER CASSETTES ARE NUMBER ONE.**

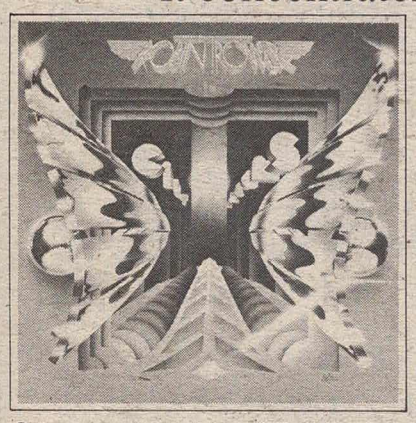
# So you thought this was Robin Trower.

The supreme heavy metal guitar hero. Face contorted with pain, Fender tucked in at the hip, letting rip with the sort of solos that make your toe-nails curl and your fillings drop out.

But that's only one side of Robin Trower.

His new album 'In City Dreams' explores the songwriting ability he has built up over the years.

It concentrates far more on musical content than just guitar virtuosity.



And the end result is a truly stunning piece of vinyl.

It builds you up with spacey-funk, brings you down with the blues and gently laps you along with lazy R&B ballads.

The man isn't only a damn fine guitarist. He's a damn fine songwriter too.

'In City Dreams'. The other side of Robin Trower.

Produced by Don Davis. Album: CHR 1148. Also available on cassette.

Chrysalis Records & Tapes

# BLACKMAIL CORNER SPECIAL

**IAN CRANNA** sees the dying gasps of SLIK, former teenybop idols-for-a-day — and talks to MIDGE URE about the time he nearly became a SEX PISTOL.

# THE MAN WHO WAS ALMOST ROTTEN

**FORMER SEX PISTOLS bassist Glen Matlock is expected to announce the completion of his new Rich Kids band later this week.**

**With the almost certain addition of ex-Slik vocalist/guitarist Midge Ure, it will be the culmination of an association between Matlock and Ure which began over two years ago — when Midge Ure was originally considered as The Sex Pistols' lead singer.**

**It has now come to light that shortly before Ure's ascendance to teenybop idolhood, he was asked to join the Pistols by Malcolm McLaren and his then sidekick Bernard Rhodes (now, of course, manager of The Clash).**

**Ure, however, had his own gig to do.**

***Thrills*** **spoke to Midge recently at Edinburgh's Tiffany's — venue for one of Slik's last gigs. He explained how he came to be breaking up the band to go join Matlock in London...** ***and*** **gave us the details of McLaren's initial invitation to him to join the Pistols.**

**The gig itself was a revelation.**

**Despite dismal reaction from a small, unsympathetic crowd, it was a performance of quite stunning power, a magnificent display of blistering high energy rock'n'roll that had your** ***Thrills*****person reaching for the Gig Of The Year hyperboles.**

**It was a truly extraordinary turn of events for the erstwhile doyens of the screaming teeny hordes. The one compensation is the knowledge that you can find this** ***real*** **latterday Slik captured on a triple A-side single under the name of PVC2, on Zoom Records — Scotland's latest independent label. The record to ask for is "Put You In The Picture".**

**After the gig,** ***Thrills*** **cornered Slik in the shoebox dressing room to try to find why on earth they were breaking up such a superb band.**

**The short answer: they just couldn't lose the teenybop stigma.**

**"We've been lying low for six months, trying to get a recording contract," says keyboards player Billy McIsaac (hot faces at Arista when Ure joins Rich Kids after that label chucked him on the scrap-heap, huh?). "But it takes so long for people to forget."**

**As for the teenies themselves: "They're interested in Flintlock and Donna Summer now," volunteers newish bassist Russell Webb.**

**And if Slik changed their name?**

**"What's the point?" shrugs Midge. "You'd still get snide people coming and saying: 'They're still Slik — what the hell are they trying to do?' People are very sadistic, you know.**

**"It doesn't matter how good you are — it's actually got to the point where if you're not new, or if you've done what we've done — forget it! You've had it."**

**Midge accurately sketches the grisly fate that would have befallen them had they tried their luck by moving to London: the bedraggled coterie of under-age fans yelling for "Forever And Ever", the half-empty halls, and, if they'd tried a new name, the sneers and disdain that would have greeted them at the Marque of the Vortex.**

**Ure reckons that several record companies they've hustled since the Arista deal fell through would have grabbed them eagerly — "We've got another Stranglers here!" —** ***if they weren't Slik.***

**Finally it became obvious that one of them had to leave so that the others could legitimately change their name and kiss off the old image.**

**"It took the Rich Kids offer for everyone to realise it was the best thing to do," explains Midge. "They were an unknown band with loads and loads of potential — and record companies throwing figures the size of telephone numbers for deals . . . really ridiculous!**

**"They aren't even as good as Slik musically — and I've told them that as well. And they're getting offered all this . . ."**

**So Midge decided to vacate the band. Slik will be regrouping with another local hot-property, Willie Gardner of Hot Valves. They can't wait to get started.**

**But what's Midge's version of the Rich Kids saga?**

**"My version is the real version. The true, unadulterated version!**

**"I was walking out a music shop in Glasgow two years ago," he begins, "when I was stopped by The Clash's manager — he wasn't their manager then — Bernie Rhodes.**

**"And he asked me if I played in a band — though I'd no guitar case or anything!"**

**Uh, this begins to sound familiar. You didn't by any chance have to mime in front of a juke box, did you?**

**"He asked me if I'd go round and speak to the guy round the corner, in the car. I went round and saw him — it was Malcolm McLaren.**

**"And he said he was forming this new band — he used to manage The New York Dolls — and he was looking for a singer/guitarist, whatever . . . a few members, anyway, and he tried to talk me into joining them."**

**Midge was not too impressed with the dymamic duo's other mission in Glasgow either — unfortunately we can't go into it here — and anyway ...**

**"We'd just done the Martin-Coulter thing, just signed with them, so I told him I wasn't interested.**

**"So they went back to London. And I think it was Glen — somebody phoned me, anyway, a couple of days later, to see if I'd changed my mind. But I wasn't interested. At that point I told them who I was with — we'd just changed our name from Salvation to Slik. So nothing else happened."**

**So you never met any of the Pistols themselves?**

**"I never met any of the band — just Malcolm McLaren and Bernie Rhodes. That was it."**

**And how had they heard of you?**

**"They hadn't! They just stopped me, coming out of a shop — because I** ***looked*** **right."**

**Okay, now let's bring things forward to Rich Kids.**

**"About three months ago," Midge continues, "Glen got EMI to phone me up and see if I wanted to join behind Slik's back, and I went down to see what it was all about. He came up here too."**

**Had you seen him between times?**

**"No. In fact I hadn't a clue what he looked like till I stepped off the train.**

**"He'd seen me on television, taking me for a rock'n'roller rather than a teenybopper: it had always been in the back of his mind to phone me up some time to see about joining his band.**

**"I think they tried to get the guy from The Jam, but he'd just signed the Jam deal and he didn't want to do it, obviously. So they've spent all this time looking for someone else."**

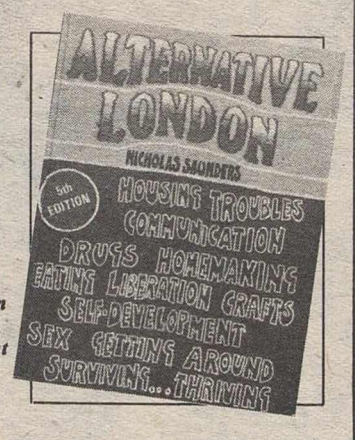
**At first Ure declined Matlock's invitation, but then Slik had a rough couple of months and, as depression settled over the band, he changed his mind. "So I'll go with them now," he adds faintly — and for the first time a low note creeps into the band's high spirits.**

**This week in London Rich Kids' manager, Gerry Hempstead, declined to confirm that Ure was now definitely in the band with Matlock (bass-/vocals), Steve New (guitar) and Rusty Egan (drums) — but it looks 99 per cent certain.**

**What** ***Thrills*** **wants to know is — if Midge Ure** ***had*** **joined the Pistols two years ago, would Johnny Rotten have wound up imitating Les McKeown on** ***Saturday Scene*****?**

THRILLS

**ALTERNATIVE LONDON**
***by Nicholas Saunders — originally a survival kit for urban hippiedom — was banned amidst much controversy when it first appeared at the tail-end of the last decade.***




***The notorious publication has recently been reprinted for the fifth time, and although these days it's lost a few points in the outrage credibility stakes by mellowing out with the passing of time, nevertheless it remains mandatory reading for anyone surviving / thriving in London, just as Ken Walsh's*** **Hitcher's Guide To Europe** ***should never be left out of anyone's back-pack when cruising the continent with a thumb waving.***

**Alternative London** ***contains information on finding temporary and / or permanent shelter, getting around the city dirt cheap, extensive drug data (from avoiding getting busted through how to roll a spliff to possible fines and prison sentences — shudder!), political community groups and related information, where to go for home-making, a squat, curing VD, getting an abortion, adopting children, getting leaflets / propaganda / whatever published and — how you say — much, much more. It's all about how, when and where, published jointly by the author and Wildwood House, price five pee under two quid — AND WORTH EVERY PEE!!!***

***File under compulsory purchase, and don't be put off because you never wore an Afghan. If you are, it's strictly your loss, punk.***

TONY PARSONS THRILLS

JOHN CALE
ANIMAL JUSTICE
E.P. available on 12in 45 and 7in 33⅓ r.p.m.
It's out now on Illegal Records IL003
Distributed by Faulty Products, 27 Dryden Chambers, 119 Oxford St., London, W1

# PATTI'S FILM DEBUT — AS JUNK QUEEN

**PATTI SMITH is to star in a film version of William Burroughs' classic heroin novel, *Junky*. Directed by and starring Dennis Hopper of *Easy Rider* fame, the movie has a script by Terry Southern, author of *The Magic Christian, Candy* and *Red Dirt Marijuana*.**

**Despite the fact that their major backer — Stern de Rothschild, heir to the Rothschild fortune — has pulled out, Hopper seems confident of finding another source of loot.**

**More news also on the Furry Freak Brothers movie *Gone With The Weed*. Doug Sahm has been approached to play Freewheeling Frank, and Frank Zappa has received overtures to play Phineas. The part of Fat Freddy remains uncast, but a British unknown, Barrie Ford, has been rumoured for the part — as has Mark Volman of Flo and Eddie. Python person Terry Gilliam may be the director.**

**Latest news is that they may run into legal problems over the title's totally coincidental resemblance to *Gone With The Wind*.**

**KEITH RICHARD recently confirmed the fact that he is currently undergoing treatment for his heroin addiction at the Stevens Clinic in New York.**

**He told the *Daily Mail:* "Having treatment can be a very tough thing, but there are certain medical advances that have been made which make it a lot easier. There are ways of avoiding cold turkey with electro-active treatment, you know.**

**"All that rolling around in agony is for the movies.**

**"You go into hospital for just two or three days. There are no needles involved. They just use a small electric battery and circulate it between your ears." This, incidentally, is the same treatment Eric Clapton received.**

*Above: The starlet meets the author. BURROUGHS is the one with the punky tie, while Ms Smith is seen rehearsing for the Broadway premiere.*

# INSIDE DOPE

By DICK TRACY

**The main problem, says Keef, is to "resist the temptation to go back to the stuff."**

**Meanwhile in Nashville, Waylon Jennings and his business manager are up on a charge of conspiracy to possess and distribute cocaine. Charges against Jennings' secretary — who allegedly picked up a package of cocaine from Nashville Metropolitan Airport and took it to the recording studios — were dismissed. Jennings himself is now out on $7,500 bail.**

**And in Adelaide, Anthony O'Malley of 10cc was recently fined £135 for the possession of cannabis in his hotel room during the band's Australian tour.**

**MEMBERS OF President Nixon's entourage may have been spiked with some unknown drug which resulted in behaviour disorientation.**

**This was one of the more interesting revelations to come out of the evidence delivered to Congress about the CIA's programme of drug experiments and mind control, nicknamed MK-Ultra. Dr Sidney Gottlieb, who for many years controlled the programme, hinted that it could have occurred during one of President Nixon's trips abroad.**

**Apparently the President himself was unaffected, but Nixon's personal physician, Dr Walter Tkash, exhibited peculiar symptoms — including outburst of crying at inappropriate moments. That might explain a lot of things.**

**THE NUMBER OF heroin and methadone users is on the increase. Home Office figures show that at the start of 1976 there were 1,954 registered addicts, 500 more than in 1971.**

**The chairman of the Home Office working group which revealed the figures, Arthur Blenkinsop MP, commented: "There is evidence of a growth in multiple drug abuse — the misuse of two or more drugs at one time. This has probably become the major drug problem of the 1970s."**

**Another report just issued by the Royal College of General Practitioners says that one in every 20 women in Britain takes sleeping pills — and *one in every five* is on tranquillisers.**

**Meanwhile Japan has gone speed crazy. According to a government white paper, amphetamine cases have increased by 30 per cent in one year, and there were 11,000 busts in 1976 alone.**

**GUY HENRY TURNER, a 90-year-old hermit who lives in the Georgia backwoods, recently entered the drug record books when an undercover narc arrested him for selling half a joint. Turner is believed to be the oldest American ever busted for selling pot. His only comment: "The hell with the law."**

**SOME YEARS AGO it was rumoured that Timothy Leary, the LSD messiah, had turned State's evidence and was shopping his former associates. Now it appears that his wife, Joanna Leary, is the more likely culprit.**

**She is soon to appear as a prosecution witness in a major LSD trial in Portland, Oregon, and there is much speculation that she has been working as an undercover agent for the Drug Enforcement Administration (DEA).**

THRILLS

# PUNK ARRESTED BY ANDY PANDY

**OUR THANKS TO the self-styled "local guttersnipe" who informed us of the latest landmark in the history of torrid High Wycombe — Andy Pandy mania!**

**The grisly tale came out recently when Nigel Martin, lead singer with The Xtraverts, was fined £125 after being found guilty of using behaviour likely to cause a breach of the peace and assaulting police constable Eric O'Keefe in Newlands bus station.**

**Eric first spotted Nigel with a gang of punky cohorts, who were all leaping up and down and shouting rude things. "They seemed to be frightening other people, and so we followed them, expecting that our presence would cause them to quieten down. Nigel Martin appeared to be the ringleader."**

**Eric went up to reason with the lad, but Nigel cussed him out. "He was just mad. I told him I would arrest him if he did not stop it."**

**Then (according to Eric) Nigel lunged at Eric's throat and pulled off his detachable tie. Eric's radio hit the floor — because, said Eric, Nigel had snatched at it. Nigel, however, maintained that it had caught on his mohair cardigan.**

**Nigel's defence then suggested to Eric that the carryings-on were like "a peculiar game of *Andy Pandy* with you trying to get a grip on him."**

**Eric declared: "I can assure you that there was no *Andy Pandy* involved that night. I don't watch *Andy Pandy* so I don't know whether it's a violent programme or not."**

**But Nigel maintains there really were *Andy Pandy* shenanigans that fateful night. "We were just having fun," he claimed — until Eric started "grabbing" at him for no reason.**

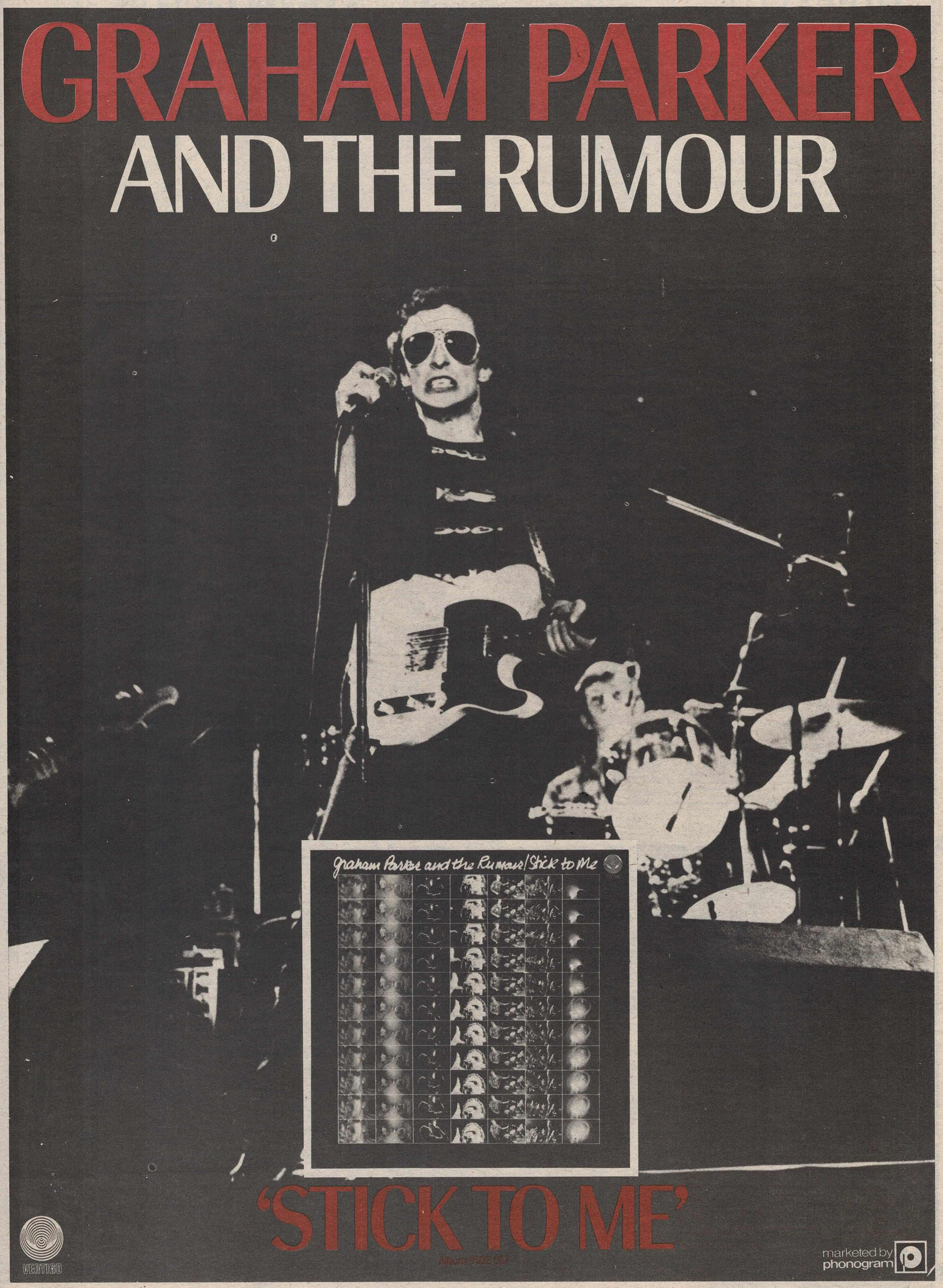
**"He kept grabbing at me and put his arm on my shoulder. I pushed it away and he put it back, so I pushed it away again, that's how it went on."**

**Loopy Lou was not available for comment.**

JULIE BURCHILL

THRILLS

# GRAHAM PARKER
# AND THE RUMOUR




## 'STICK TO ME'

Album 9102 017

VERTIGO

marketed by phonogram

# HOW ELVIS KICKED HIS HABIT

"AN IDOL IS A feat of clay," said some punster. *Thrills* isn't interested in tearing down idols *(No? — Ed)*, and we're hyperaware of the vast populace of Elvis fans who are furious at the allegations by his ex-bodyguards that El was on drugs during some of the down phases of his life.

But Presley fans are going to have to face facts, man. Investigations by *Thrills* in New York lead us to believe there *was* something to the Elvis-and-drugs story.

How so? Because people who have worked for — or have been patients at — the Hazelden Foundation in City Center, Minnesota, contend that Presley was a patient there in the last year of his life, and successfully underwent their tough drug rehabilitation programme.

The Hazelden Foundation is no posh Silver Hill, Connecticut, where Gregg Allman and Ted Kennedy's wife Jean have been patients. It is considered one of the most rigorous drug rehabilitation centres in the USA, and it's a people's treatment centre — not a country club.

Where the cost might be $20,000 to enter Silver Hill, as many celebs do, the Hazelden programme is more reasonably priced at around $1,500. It handles cases of both drug-and alcohol addiction.

Elvis lived in a private wing during his stay, and Dr. Edward Lees was most likely the doctor in charge. The local *Shisago County Press* and *Standard Press* have both confirmed that occasionally stars fly into Hazelden, located on the outskirts of the City Center near Minneapolis. They come and go by helicopter at night and are treated in the utmost secrecy.

*Thrills* has learned that the foundation staff were devastated by the news of Presley's death. It was as big a bummer for them as it was to the rest of the world.

The important thing is that Elvis was not a dissolute strung-out doper with no interest in life. He had undergone, only last year, one of the toughest programs to get off uppers and downers, and whatever else in the toxin family, and many believe he succeeded.

Perhaps his bodyguards, who sold their predictably salacious memoirs, *Elvis: What Happened?* for $50,000, should have taken the re-hab course as well.

JOE STEVENS

THRILLS

*ELVIS: How did a nice boy like him get mixed up in all this shit?*

# GENESIS TO REMAIN A TRIO?

## PHIL COLLINS PLACES HIS BETS ON WHO'S NEXT TO GO . . .

GENESIS, PHLEGMATIC as usual, are in no frantic hurry to find a replacement for their recently deserted guitarist Steve Hackett.

In fact Genesis's response to the whole affair is strictly down to earth. After all, if you don't get in a flap when your lead singer quits, what's the point of losing a night's kip over a guitarist walking out?

Says Phil Collins: "You pick yourself up, dust yourself down and carry on." Nevertheless, he and his colleagues *were* surprised by Hackett's decision to quit — particularly since, after a series of sometimes fraught meetings, the group had come to a solution regarding Hackett's desire to record a second solo album.

"Steve could have done everything he's doing now — *and* stayed in Genesis," opines Phil, adding: "It was a kind of a relief that he made a decision since we'd had so many tight meetings."

Further light is cast on the guitarist's going when Phil explains that Steve had wanted a quarter share of "Wind And Wuthering", the last Genesis studio elpee, compositions-wise. "We just do don't things like that. We use the best material that's around. Steve's attitude was unreasonable — but, at the same time, understandable."

The band have recently returned from recording their next studio album, "And Then There Were Three", in Holland (for tax reasons) — and Collins says Hackett's absence has made no difference whatsoever to the band's sound. Mike Rutherford plays what few guitar parts there are on the record — which, with five cuts a side, is more song-orientated than past Genesis albums.

Three options are now open to the group regarding their future as a touring band.

It's extremely unlikely they'll bring in a new member to work in the studio with them, since in the past neither Bill Bruford nor Chester Thompson, both part of separate Genesis touring bands, have recorded with them.

They can augment the group's nuculeus with a bassist, a guitarist, or a musician who can handle both instruments. Collins, a keen Weather Report fan, would like to ask former WR bassist Alphonso Johnson (a Genesis fan) to tour with them when they resume live work next March.

As yet there are no plans for the band to play any British dates in the near future. The group want to gig in their native land next year, but manager Tony Smith has second thoughts. Phil says Smith's worried about the new wave "attack".

Collins himself doesn't feel threatened by the new wave: in fact he'd go along with any adverse criticism aimed at ELP. On the other hand, when he and his wife attended one of Iggy Pop's recent Rainbow gigs, he admits to feeling more than a little uneasy. Sitting in Collins' comfortable Ealing management belt home, Iggy at the Rainbow seems a long way removed.

● *Continued opposite*

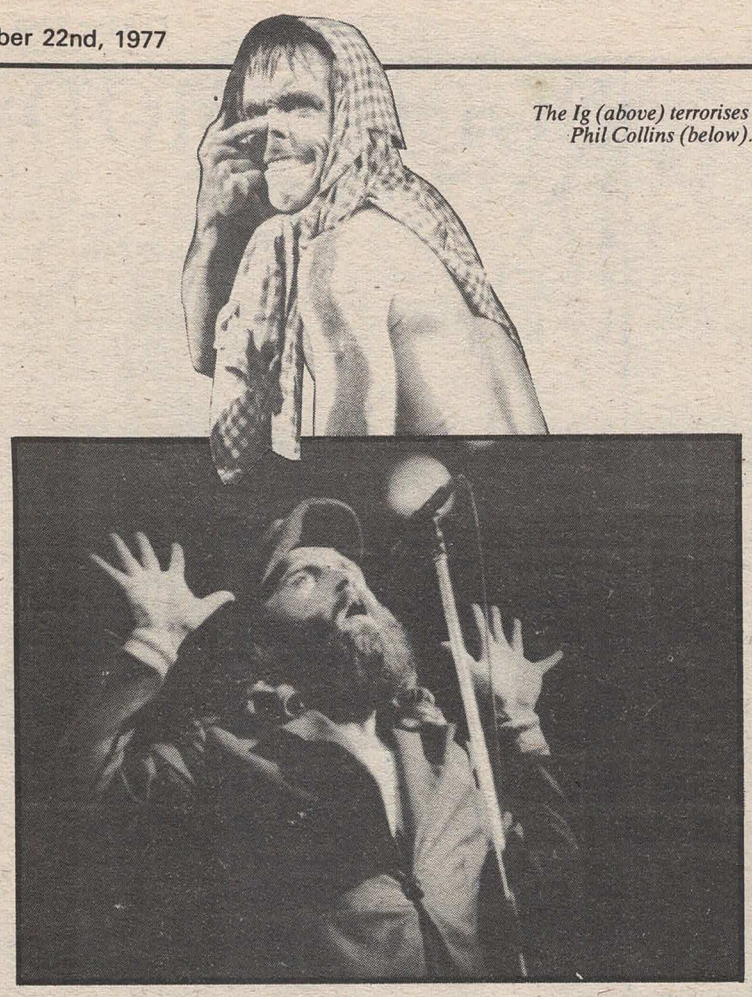
*The Lone Groover* — *BENYON*

WHEN 'RE THEY GONNA STOP CALLIN' THESE DUDES NOOWAVIES — JEEZO I REMEMBER SEEIN' THAT DUDE AT TH'ISLE OF WIGHT DYLAN FESTERVILLE.....
AN' IF THAT ONE'S 23 I'LL MUNCH M'COD PIECE.....
NEW WAVE BACK PAGE..... MORE NEW WAVE NEXT WEEK IN DEPTH NEW WAVE.
NEW WAVE THIS NEW WAVE THAT INSIDE MORE NEW WAVIES
CENTRE PAGE NEW WAVE SPECIAL
..... EVEN THESE OTHERS HAVE GOT MARVEY RECORDIN' CONTRACTS AN' SHARPESQUE MANAGEMENT.....
GASPO! THERE'S FILMS OF 'EM. AN' EVEN BOOKS 'BOUT 'EM.....
THESE CATS 'LL BE 'ROUND FOR YONKOS — THEY'RE PART OF TH'ESTABLISHMENT WITHOUT EVEN PUTTIN' DOWN THEIR OWN ANTHEM
SURE THEY HAVE KIMONO, ITS BY LOS SEXOS PISTOLS CALLED.....
NO FUTURE!
IN A PIGS EYE!
ROOTS SWEET ROOTS SO SOON FORGOT.

So you thought you

...JUST HEAR HIS

mercury



*The Ig (above) terrorises Phil Collins (below).*

● *From opposite page*

**"I felt persecuted," Phil says. "There were so many frightening people there. I thought somebody would say, 'There's that guy from Genesis' and beat me up."**

**Perhaps that's why the Collins barnet is on the short side these days.**

STEVE CLARKE

THRILLS

# NO SWEAT— OR YOU'RE GUILTY!

**A FRIGHTENING new development in the TV chat show format is being proposed by a production company in America.**

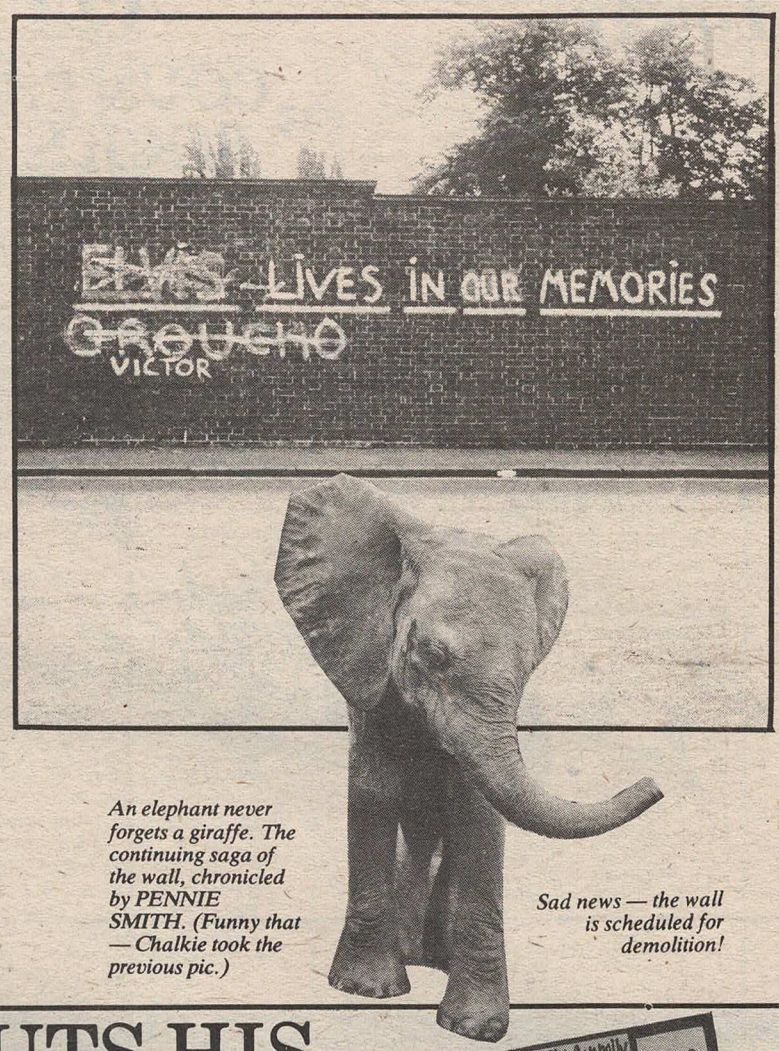
**In a 60-minute show hosted by Jack Anderson — one of the most widely syndicated newspaper columnists in America — interviewees will be wired up to a Polygraph (lie detector to you), to submit themselves to what is little more than a trial by TV.**

**Many people might wonder who on earth would want to submit to such an ordeal, but the show's originator, Ralph Andrews, claims that there are many people who have suffered from accusations or innuendos who would jump at the chance to clear their name. James Earl Ray, convicted assassin of Martin Luther King, for example.**

**Even more staggering is the fact that if the results prove inconclusive — which is possible — Andrews claims such devices as voice analysis and sodium pentathol, a truth drug, may be used.**

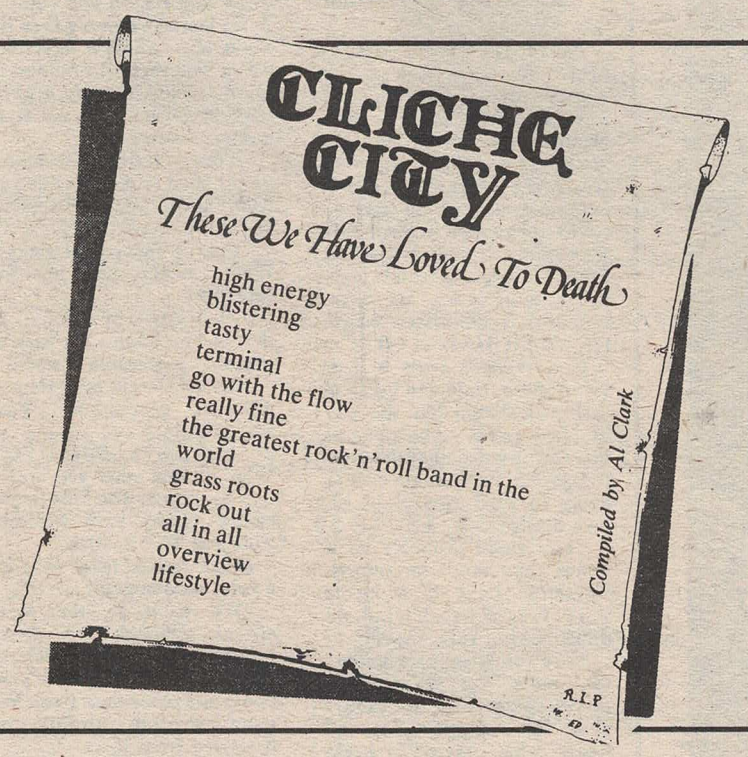
**The pilot show is set to broadcast on October 26. It remains to be seen whether such a radical, unnerving concept will achieve mass acceptance. Imagine the Parkinson and Harty shows if it caught on . . .**

DICK TRACY




*An elephant never forgets a giraffe. The continuing saga of the wall, chronicled by PENNIE SMITH. (Funny that — Chalkie took the previous pic.)*

*Sad news — the wall is scheduled for demolition!*




# COMIC CUTS HIS COMIC CUTS (HUH?!!)

**THE BIG YIN is mighty sore about his "Doon Wirra English" image — so sore, in fact, that the popular cartoon strip published each week in the Scottish *Sunday Mail* has been given the chop after 2½ successful years.**

**Billy Connolly has always allowed cartoonist Malky McCormick a free hand in preparing the "Big Yin" strip — but lately, it seems, he's been wanting to upmarket his image. And let's face it, few images go lower than wur hero's.**

**The last straw came when Connolly saw a drawing of himself in which he sported "Scotland For Ever" and "Doon Wirra English" tattoos on his arm — not in the *Sunday Mail*, but on the cover of the Collins annual *Bring On The Big Yin*, a collection of the strips from the *Mail*.**

**"I don't hate the English and I want that off the cover," fumed the Wee Man's friend.**

**Collins pointed out that Connolly had been sent the proofs of the annual in June. Connolly admitted that he had "put off" reading them.**

**"It's all right to say I hate the English when I am going to Murrayfield (for the Scots / English rugby international)," he explained — referring to the original strip in which this drawing appeared — "but out of context it makes me out to be some kind of racialist and Scottish nationalist.**

**"And I am neither."**

**Consequently as many as possible of the annuals were recalled and the "abusive" tattoos covered with blobs of an unpleasant blue paint. But if you want to see them, just scratch the paint with your least-loved fingernail — it comes off.**

**The week after this contretemps, a new tattoo appeared on the Big Yin's arm in the *Mail* strip. It read: "I luv masel' ".**

OOR WULLIE

THRILLS

*Top: the Connolly cover — and, below, a blow-up of the "hidden" tattoo.*

knew Clifford T. Ward?

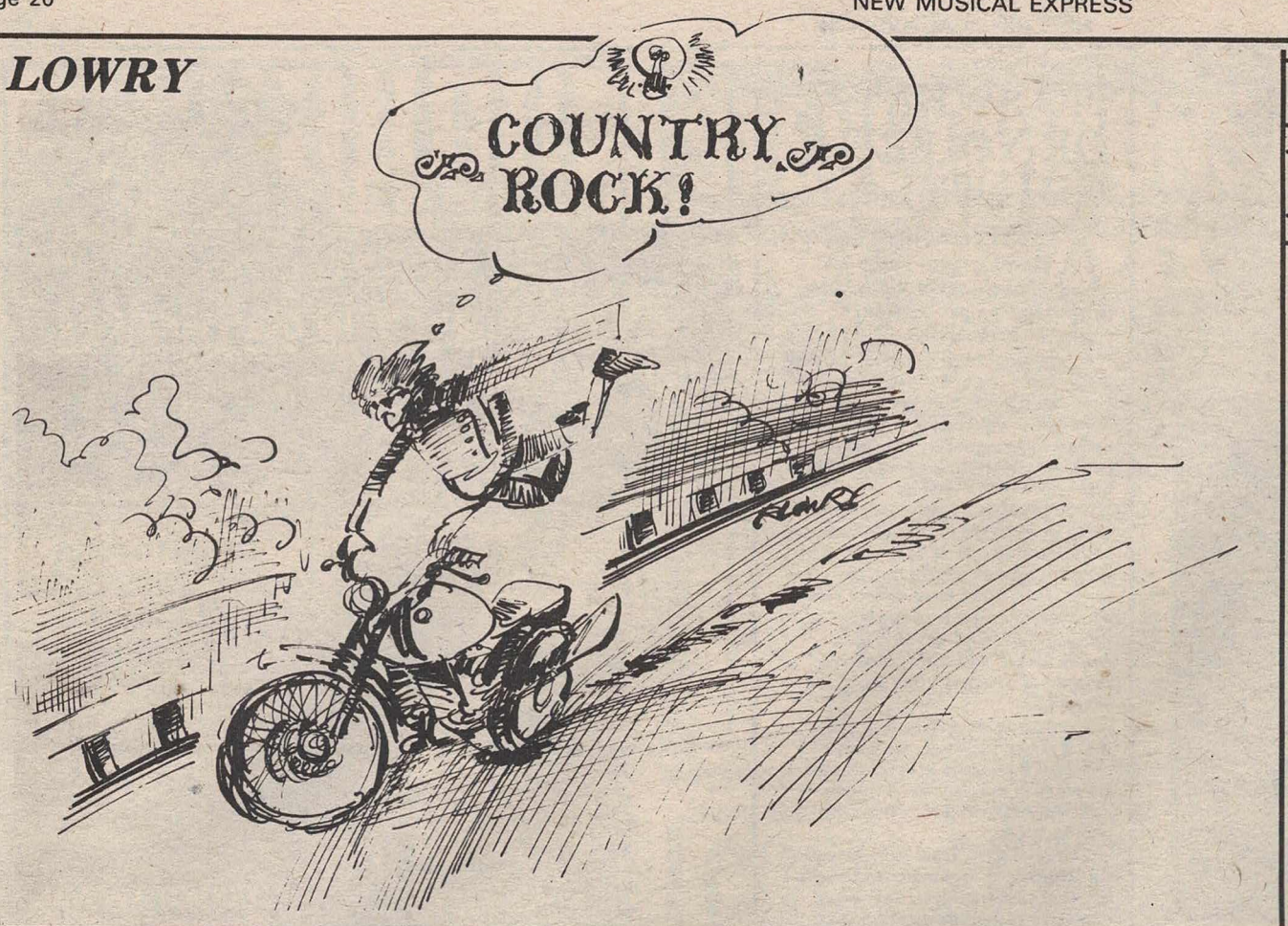
NEW ALBUM...

NEW ENGLAND DAYS

Album 9109 605 Cassette 7109 320

marketed by phonogram

*LOWRY*




# DODGY MODS INVADE USA

**THE WAY it works is once you've got used to seeing yourself on *Top Of The Pops* the next mountain to climb is conquering the USA.**

**Because it's *there,* damn it.**

**The following is edited highlights of The Jam's Los Angeles press conference prior to going down a storm at their prestigious American debut gig at El Lay's Whiskey-A-Go-Go. Paul (Weller, not McCartney) does most of the talking.**

**"Could you tell us the difference between New Wave and Punk?" requests a female journalist, punctuating her question with embarrassed laughter. "HAW-HAW-HAW!!!"**

**Paul Weller's reply is delivered sharp, fluid and bursting with articulation like the way he plays guitar — he's one of the few whatchamacallit-rock troops who really come over as being in total control of his own destiny . . .**

**"You could probably do it better than me," he retorts. "Because *Punk* is a media word. We call it rock'n'roll, we don't *need* to categorise."**

**"Are you going back to the , uh, roots?" a geezer asks (press conferences are always good for a giggle — we all know what swine-ish berks journalists are, don't we?)**

**"Uh, yeah," Paul replies, probably wondering if they're gonna ask him what his favourite coloured socks are. "Nuffin' wrong with that."**

**"What about the violence?"**

**"What violence?"**

**"The *knives?"***

**"What knives?" Weller demands, and turns to Bruce Foxton and Rick Buckler. "You got any knives?"**

**"Ain't got no knives."**

**"Knives? What knives you talking about, mate?"**

**Chuckle-chuckle-roll about. These Yanks fink we're bleedin' fugs, I presume.**

**"We're about," Weller patiently explains, "DANCING! FUN! HAVING A GOOD TIME!"**

**"The New Wave movement — "**

**Weller interrupts: "It's a generation, not a *movement."***

**When questioned about the dubious political consciousness of the PR/NW scene Weller comes out with a somewhat glib response that the United Nations couldn't take their place, although he makes good the point by saying that if kids listen to a record and enjoy it AND learn something then it's a plus . . . which is nevertheless a hypothetical situation as there are less than zero punk musicians who truly cut it as politico-leaders.**

**"Your record company hasn't tried to disassociate you from Punk," a jounalist points out to Paul.**

**"I don't understand *Punk,*" Weller neatly and honestly sidesteps.**

**"Your music is different to that of The Eagles," a hack of stunning perception asserts.**

**"It's a different age group, a different generation," Paul says, kindly.**

**"Are you a copy of The Who? Is that what you are?"**

**"We *admire* The Who, same as we admire early Motown stuff and The Beatles."**

**Bruce Foxton takes over for a brief autobiography.**

**"We went to the same school although we didn't become friends until we left, as me and Rick were in the year two years older than Paul. We got a few youth club dates and it started from there . . ."**

**Weller correctly points out that '60s dinosaurs don't sell rock-papers as good as all the Vital Young Proles.**

**"No disrespect to Jethro Tull," Paul says politely.**

**When the one capable interviewer present pursues the To-Punk-Or-Not-To-Punk line of questioning and tries to corner the band by accusations that their record company in the States have chosen to push them as fashionable / profitable PunkyRockers, their US Press Officer anxiously grabs the microphone.**

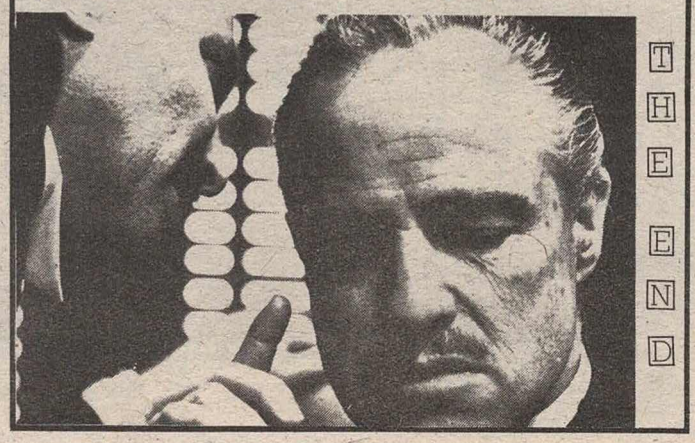
**"We, uh, have, uh, in fact tried to differentiate by, uh, placing The Jam, uh, firmly OUTSIDE Punk Rock but, uh, firmly INSIDE the, uh, New Wave, uh . . ."**

**Weller turns on him.**

**"You can go now," he snarls.**

**The kid is more than alright.**

TONY PARSONS



THE END


£1 OFF* AT VIRGIN RECORDS

FOR A LIMITED PERIOD

"ULTRAVOX! — HA!— HA!— HA! ON ISLAND RECORDS
1st 10,000 WITH FREE SINGLE"

*RRP – SUBJECT TO AVAILABILITY

Virgin Records and Tapes

Birmingham
74 Bull Street
Tel: 021-236 9432

Brighton
5 Queen Street
Tel: 0273-28167

Bristol
2a Haymarket Walk
Tel: 0272-297431

Coventry
11 City Arcade
Tel: 0203-27579

Croydon
12a Suffolk House
George Street
Tel: 01-686 3566

Edinburgh
18a Frederick Street
Tel: 031-226 4042

Leeds
145 The Briggate
Tel: 0532-449791

Liverpool
169 Market Way
St. Johns' Centre
Tel: 051-708 0366

Manchester
9 Lever Street
Tel: 061-236 4801

Newcastle
10/12 High Friars
Eldon Square
Tel: 0632-612795

Nottingham
7 King Street
Tel: 0602-42612

Plymouth
131 Cornwall Street
Tel: 0752-60435

Sheffield
137 The Moor
Tel: 0742-70929

Southampton
16 Bargate Street
Tel: 0703-34961

Swansea
34 Union Street
Tel: 0792-51499

London
9 Marble Arch –
2 Edgware Road W1
Tel: 01-262 6985

108 New Oxford
Street WC1
Tel: 01-580 6177

130 Notting Hill
Gate W11
Tel: 01-221 6177

"Good God Hawkins! Look at that cloud!"
CONSEQUENCES
Lol Creme/Kevin Godley
Album CONS 017 Cassette CONC 017
mercury
marketed by phonogram

# the clash

GET OUT OF CONTROL AT

DUNFIRMLINE
GLASGOW
EDINBURGH
CARLISLE
NEWCASTLE
BELFAST
DUBLIN
BRADFORD
LEEDS
MANCHESTER
SHEFFIELD
STOKE
DERBY
BIRMINGHAM
COVENTRY
CAMBRIDGE
CARDIFF
BRISTOL
BOURNEMOUTH
SOUTHAMPTON
HASTINGS

Special guests
RICHARD HELL
& THE VOID-OIDS

| | | | |
|---|---|---|---|
| OCTOBER | 20 | * BELFAST - N. Ireland Poly | |
| | 21 | * DUBLIN - Trinity College (2 shows 7.30 & 10.00) | |
| | 24 | * DUNFERMLINE - Kinama | |
| | 25 | GLASGOW - Apollo | |
| | 26 | * EDINBURGH - Clouds Ballroom | |
| | 27 | * LEEDS - University | |
| | 28 | * NEWCASTLE - Polytechnic | |
| | 29 | MANCHESTER - Apollo | |
| | 30 | * STOKE - Victoria Halls | |
| NOVEMBER | * 1 | SHEFFIELD - Top Rank | |
| | * 2 | BRADFORD - University | |
| | * 3 | DERBY - Kings Hall | |
| | * 4 | CARDIFF - University | |
| | * 6 | CARLISLE - Market Hall | |
| | * 7 | BIRMINGHAM - Top Rank | |
| | * 8 | COVENTRY - Locarno | |
| | * 9 | BOURNEMOUTH - Winter Gardens | |
| | * 10 | BRISTOL - Exhibition Centre | |
| | * 11 | CAMBRIDGE - Corn Exchange | |
| | * 12 | HASTINGS PIER - Pavilion | |
| | * 13 | SOUTHAMPTON - Top Rank | |

* means no seats

CBS Records & Tapes

# (IT'S NEVER TOO LATE TO FIND OUT ABOUT) REGGAE

**By NEIL SPENCER**

IN THE BEGINNING there was no reggae. Not even in Jamaica. For four hundred years a tropical market garden for the British Empire — and slave-worked for the first two centuries — when independence came in August 1962, it brought with it Jamaica's national music.

Before independence, the tiny Caribbean "Isle Of Springs" had no indigenous music beyond tourist calypsos and (usually crude) cover versions of what came over on the radio and the boats from Miami and New Orleans. It was as if the groundswell of nationalism around independence gave the island's musicians and producers the confidence to forge their own identity.

They called it Ska. The strident off-beat of New Orleans got loaded and stretched, R&B horns had their harmonics melted down, and Jamaican voices and sensibilities did the rest. It wasn't music much like anything from anywhere else, it was Jamaican. The island's sound systems (mobile discos) touted their personal wares to their dirt-poor audiences for whom music came next only to food and probably religion — Roland Aphonso, Jackie Mittoo, The Maytals, Prince Buster, Derrick Morgan, Jimmy Cliff, The Wailers, The Maytals, Delroy Wilson . . .

Was the world ready for a brand new beat? Of course not.

In this country, interest was confined to Jamaican immigrants and a handful of curious mods, most of whom were soon lost to the sudden flowering of rock culture in the late Sixties. So long Phoenix City, howdy Itchycoo Park.

Ska went, Rock Steady came. And went. The Maytals cut "Do The Reggay" and everybody did. The dance passed, the name stuck.

By the time the Seventies had arrived, Jamaican music was enjoying a success in the UK pop charts inconceivable a few years before and scarcely equalled since. Britain's swinging suburbs and demolished urban centres learnt it was hip to be "Young Gifted and Black" in a reggae echo of the growing black pride and success in the States. "Return of Django" by The Upsetters became background for a TV commercials, Max Romeo made up feeble excuses for his "Wet Dream" and still got banned, and Tony Blackburn played Desmond Dekker's "Israelites", a song about the black man's physical and spiritual exile from Africa.

PRIME MOVERS in reggae's popularity were the skinheads, working class kids who felt (and lived) closer to The Shed than to Strawberry Fields, and for whom the vitality and danceability of reggae were more appealing than the increasingly strained posturings of "progressive" rock. At first the skins shuffled their cherry reds to ethnic items like The Pioneers' "Long Shot Kick De Bucket" or Laurel Aitken's "Fire In Your Wire", but it wasn't long before customised reggae records like "Skinhead Moon Stomp" were being made specifically for them.

In helping put reggae in the charts — "Monkey Spanner", "Let Your Yeah be Yeah", "Moon River", "Mad About You", and lots more besides — skinhead culture was aided by a turn of commerciality on the music's part that soon became a debilitating brawl for pop success. The careers of several artists and groups floundered in their hunger for chart action.

Also around this time, white artists began taking an interest in reggae and its forms. Paul Simon went so far as to go to Jamaica to acquire a suitable tarnish for "Mother And Child Reunion" , an admittedly fine pop song but only nominally "reggae". Later, his example would be followed by Cat Stevens and the Rolling Stones.

One of the most successful white artists to cash in on the "reggae boom" was Alex Hughes, an overweight DJ/bouncer from Kent, who stole the name Judge Dread from an old Prince Buster song and chanted nursery rhyme smut in a comprehensible approximation of the strain of "rude" reggae then surfacing again in the likes of Loydie and The Lowbites ("Bang Bang Lulu"). To go with the abominable Hughes were abominations like "Johnny Reggae" and (yeeuch) "Elizabethan Reggae" . . .

Ironically, most of what was on offer to the white audience was meagre fare compared to the more inventive and more sensual music of the Rock Steady/Rude Boy era, when few white ears were listening. The pop market even missed out on classy performances in the sentimental ballad strain by the likes of John Holt and Ken Boothe, though these records apparently held the greatest cross-over potential. Simply, they were Jamaican pop. But no black audience was seriously bothering with what was getting into the white charts.

The rude sexual celebrations and outlaw swagger that had featured so prominently in Jamaican music around the close of the Sixties had not, of course, disappeared from the mainstream of Seventies reggae, and records like The Slickers "Johnny Too Bad", Lorna Bennett's "Breakfast In Bed", "Let The Power Fall" by Max Romeo, "Black Man Time" by I Roy and "Small Axe" by The Wailers, to name but a handful, could be heard at any Saturday night "blues" party from Willesden to Ladywood, St. Pauls to Brixton, Moss Side to any of the other black areas of Albion that had by this time become an excuse for the cancerous, racist rants of Enoch Powell (or "One Eye Enos", as The Maytals called him).

BY '73, THE commercial reggae boom was over, its novelty for the pop audience worn off. Other developments, though, were at hand to intrigue young whites, but this time the mainstream rock audience.

The first was the release of *The Harder They Come*, a film about JA and its piratical music biz starring Jimmy Cliff and made by a Jamaican, Perry Henzell. The second was the decision by Island Records supremo Chris Blackwell to sign and promote The Wailers.

The group were simply the hottest talent on the island, a vocal trio from way back who for the last two years had been cutting incomparable classics for producer Lee Perry. Blackwell was a well-to-do young white Jamaican who'd founded Island on the import business he'd started in London in Ska days, and built it into a rock label by the '70s. He saw the cross-over potential in reggae, and under his aegis The Wailers cut "Catch A Fire", the first reggae album with 'rock production', and alongside the soundtrack to *The Harder They Come* the first to be marketed like a rock album. It won more critical than commercial success, quickly earning the tag of "first genius of reggae" for the trio's mainstay, the proud fiery, rebel figure of Bob Marley.

*The Harder They Come* was also a breakthrough, a faithful and powerful depiction of Jamaican society with its unsettling extremes of poverty and riches, its (often literally) cut-throat music business and ganja trade, its excitement and colour. The film gave Jimmy Cliff, in the lead role as a marginally larger than life young tearaway, his finest hour. Artistically the movie was unblemished, commercially it remained a cult.

What *The Harder They Come* and "Catch A Fire" packages offered the rock audience — and this now included America — was the chance to learn about and conceivably identify with a more potent musical culture than rock had become, one whose rebellion and unorthodoxy were as real as they were exotic and alluring; a culture forged in poverty, laced with miltant Rastafarian spirituality, and topped with enticing visions of sno-cone sized spliffs. Disillusioned hippies sign on here . . .

DOWN AT the roots that *The Harder They Come* vividly recorded, largely unpackaged and unpromoted, Jamaican music and culture were fermenting at an unpromoted, Jamaican music and culture were fermenting at an increasingly giddy pace.

The DJ cult was in full stride, and alongside it Dub was shaping into a major innovative explosion of the coming years. At Lee Perry's studio Junior Byles was cutting epochal sides like "Beat Down Babylon" and "Place Called Africa", and Perry himself was doing the "Bathroom Skank" and broadcasting "Station Underground News" to subterraneans near and far.

*Continues over*

# REGGAE

*From over page*

Many of the land's musicians also rallied round Michael Manley's "bandwagon" to help him and his left-of-centre People's National Party into power in 1972. Manley's election slogan: "Better Must Come". There's an argument for saying that it has — but only after draconian security measures against what Manley termed "destabilisation tactics" on the part of foreign powers — specifically the CIA.

THE first innovation the early Seventies saw was the abrupt rise to popularity of the DJ/talk-over disc. Sound systems had always been judged not only for the records played but for the character of the disc jockey and the quality of his banter, the subtle chemistry set up between music, audience and DJ.

No surprise then, that when one such DJ — U Roy — started to release his "versions" of popular tunes, they should be such an instant success.

From late 1970, with early sides like "Rule The Nation" and "High Fashion Way", U Roy — or "The Originator" as he likes to be called — set a precedent which others already working in the same vein quickly exploited. Dennis Alcapone was almost simultaneous, I Roy (the similarity of the name is still a source of bitter dispute between the two men) and Big Youth weren't far behind.

They alternatively chattered, mumbled, grumbled, joked, jived admonished, celebrated, and went plain haywire. They invented and popularised words, catchphrases, concepts, movements. U Roy tended toward a whooping machine-gun monologue, Alcapone to a more relaxed set of statements, I Roy to smart alec gibberish, and Youth to a drawling deliberation almost tangible in its presence.

It was the time of Trojan "Version to Version" and "Version Galore" albums, of paeans to macho: "George Foreman", "Cassius Clay", and "Foreman Vs Frazier", "Screaming Target". It was "Black Man Time".

The popularity of the talkers has not abated since, though fashions, names and standards have all varied. At first others followed in a have-a-go hesitancy, later in a sprawling booming pack; Dillinger, Prince Jazzbo, Tapper Zukie, Prince Far I, Dr. Alimantado, Jah Woosh, Jah Stitch, King Pampam, Trinity . . . the list seems infinite.

ROUGHLY SIMULTANEOUS with the rise of the DJs was the evolution of Dub. Dub stands second only to the primal revolution of Jamaican rhythms as the island's great musical bequest to the world, and certainly rock has hardly, if at all, begun to get to grips with its implications. Again, it's a uniquely Jamaican form and again it grew from the Sound Systems.

The first hero of dub was King Tubby, aka Osbourne Ruddock, an electrical engineer who is to the music what Isambard Kingdom Brunel was to British Railways. Around the turn of the decade Tubby — who actually built sound systems and was working systems with U Roy — took the notion to cut his own variations of the instrumental 'versions' that habitually made up the flip of reggae singles, and over which the DJs would improvise.

Tubby stripped the music to the essentials of bass and drums, fooled around with the horns guitar, keyboards and vocals that were left over, dropping them in and out of the mix in unpredictable sequence. What was then left was shot through with massive reverb, echo, and richochet effects that transformed the music into something else again; basically it was Jamaican psychedelia. And, naturally, you could dance to it.

Producers, encouraged by better studio facilities — not least Tubby's own tiny mix-down studio — began grafting all manner of mixes over the basic rhythms. The traditionally dull B-side 'version' rapidly became the repository for the zaniest, most mind-bending sound effects that Ganja-loaded creativity could call into being. The dub, indeed, become more valuable for many than its 'A' side. Sprawling albums of pure dub were cut, inter-engineer console showdowns were a fashion, while systems out-bid each other for the latest in exclusive dubs.

What all this meant to most of the white audience was a word sounding disco hit called "Ire Feelings" by Rupie Edwards, the tip of a vast Caribbean iceberg . . .

ONE REASON why reggae and not rock produced the stunningly simple concept of dub was because, unlike rock, reggae has never been overshadowed, however distantly, by live performance as a prime requirement for success. Reggae always existed on record first.

To all intents and purposes the Wailers became the first reggae *band* (as in rock band) when, having signed to Island, the trio grew a rhythm section and, a little uncertainly, took up instruments.

After "Catch A Fire" they toured the UK to largely black audiences and a growing white cult following. Another album and another abortive UK tour later the trio had shed Bunny Livingstone and Peter Tosh — henceforth it was Bob Marley, and backing, The Wailers.

The phenomenal success of Marley since hardly needs further exposition here. Some have objected to the way Marley's been sold on his rebel image — and certainly Blackwell has shown a canny understanding of what the rock audience want — but Marley the man has always backed up whatever claims were made for him in live performance, on record, and in his personal behaviour. *"Check my life if I'm in doubt."*

His influence on the JA scene — where for years brother Bob had been just another musician — albeit a successful one — flat-foot hustling round the circuits has been immense. Not in the actual music — in fact, there least of all — but in the way that reggae musicians and producers have come to see their position and prospects.

Others trod the same road, or tried to. Jimmy Cliff — better known than Marley outside of Jamaica at the start of the decade, made a sad and swift plummet into obscurity after his moment of genius in Perry Hensell's masterpiece. He shopped round for expensive recording contracts, but his excursions into rock / reggae / soul / MOR fusion left his roots fans behind and failed to win over the white rock audience, who were, and are, still far too obsessed with, uh, *ethnicity* to pay heed to anyone or anything that smacks of 'compromise' with white influence.

Often their suspicions have been justified but equally, the rock audience have consistently been impressed more by second rate acts and records stamped with the requisite trappings of Rastafarian chic and advertised and sold to them under the guise of dread rebellion than with either personal integrity or artistic success. Hence their disregard for smooth singing masters like Delroy Wilson and Dennis Brown, or black favourites like Leroy Smart who haven't been granted the sometimes dubious benefits of a full scale advertising campaign.

THINGS HAVEN'T been the same since Junior Byles cut "Curly Locks" in '74, to be followed by Big Youth's "Dread Locks Dread" and Marley's "Natty Dread" — tributes to the gorgon's heads of locks sported by the rebel Rastafarian rebels in pride and tribute of their religion.

Much has been written of the metaphysical intricacies of Rasta; of its concepts of Babylon, exile, Selassie as a divinity; its cultural totems, pan-African idealism and so forth. This is no time for another re-run. Suffice to say that in the last few years most reggae has been almost exclusively occupied with promoting Rasta ideals.

Pure cynicism is out of order; for a large portion of Jamaica's population Rasta represents a very real and profound spirituality that can be carried into daily life.

Simultaneously with Rastafarianism taking a feverish grip on the soul of Jamaica, reggae burst forward in a dozen different directions at once. The effect was dazzling, breathtaking.

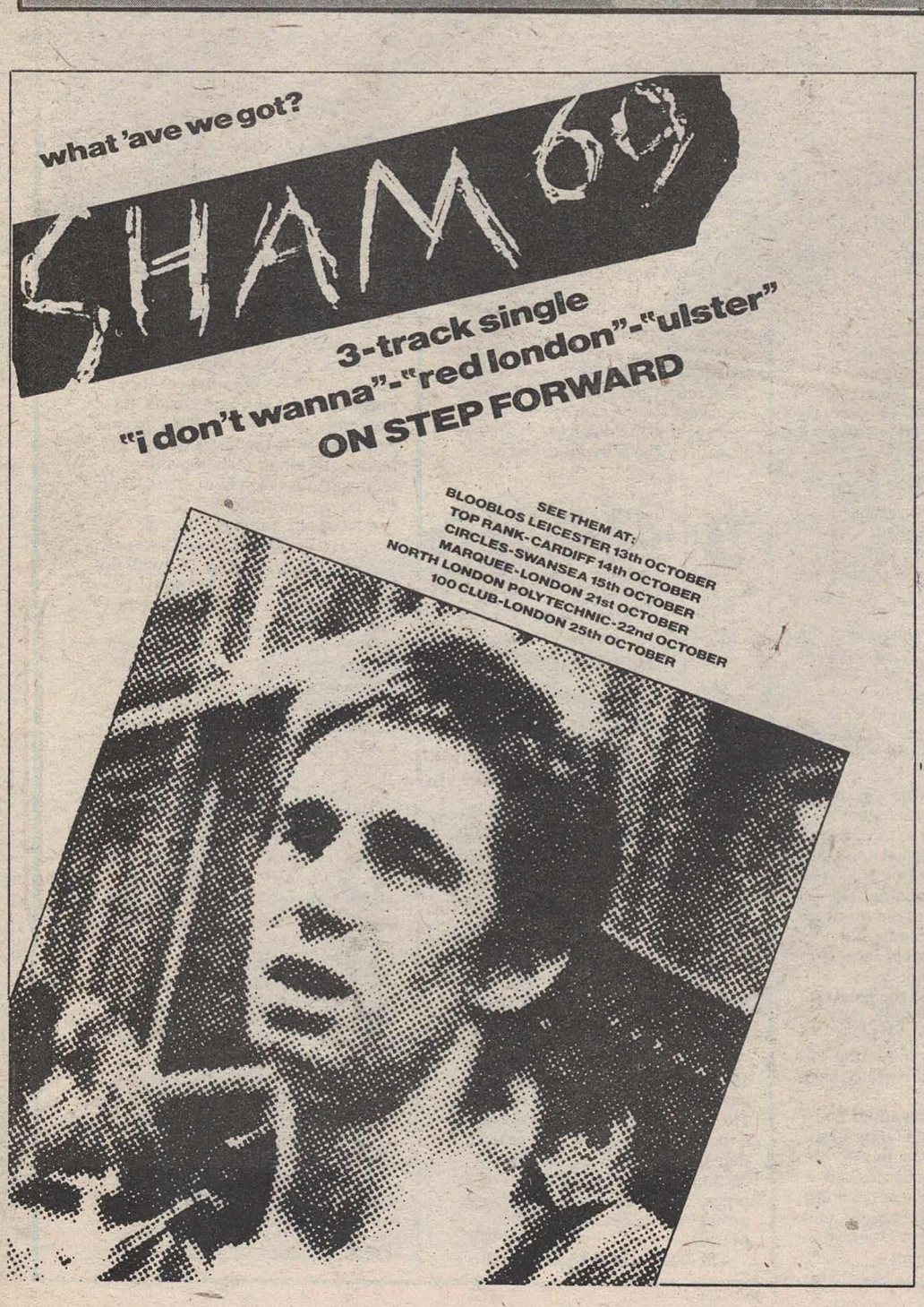
Burning Spear produced their evocative and haunting "Marcus Garvey"; Dubwise toasting became the order of the day and dubs themselves reached new heights of weirdness and invention; a generation of musicians came of age. Channel One cut the Mighty Diamonds on "Right Time", probably the first record in the hard-hitting rockers rhythm; Marley played a dazzling tour of the US and the UK and Americans (at least white ones) realised something was happening.

Then there are the Abyssinians, The Gladiators, Johnny Clarke, Max Romeo, Ras Karbi, another endless list . . .

More recently we've had more rhythmic innovations — jumpers, marches — the dread overpriced 12" disco-mixes, and finally a glorious and vital rash of home grown reggae bands — Steel Pulse, Matumbi, Black Slate, 90° Inclusive, Delroy Washington and more — who at present promise more than many of their Jamaican counterparts.

London, in fact, seems to have become the new centre for the biz, with a substantial proportion of Jamdown's artists and producers spending time here.

Can you honestly afford to go on living through one of the great revolutions in popular music like this? There, you didn't know you were.

# the MOVIES

## THE MOVIES ARE APPEARING

## DOUBLE "A"

**OCTOBER**

Thursday 20th **Warwick University, Coventry**
Thursday 27th **Nite Spot, Bedford**
Friday 28th **P.J.'s Club, Harrogate**
Saturday 29th **Wigan Casino**

**NOVEMBER**

Thursday 3rd **Mayfair Ballroom, Birmingham**
Friday 4th **Porter House, Retford**
Saturday 5th **St. Hilda's and St. Bede's College, Durham**
Wednesday 9th **Scunthorpe City Baths**
Friday 11th **Mott College, Prescott Nr. Manchester**
Saturday 12th **Bolton Tech**
Wednesday 16th **Queen Mary's College, Twickenham**
Friday 18th **Aberystwyth University**
Saturday 19th **Frenchmans Hotel, Fishguard**
Thursday 24th **Old Granary Club, Bristol**
Friday 25th **City University, St. Johns St, London, E.C.1.**
Saturday 26th **Brillig Arts Centre, Bath**

**DECEMBER**

Friday 2nd **Sheffield Poly**
Saturday 3rd **Westminster College, Oxford**
Sunday 4th **Chancellor Halls, Chelmsford**
Monday 5th **Leicester University**
Friday 9th **Middlesex Poly Hendon**
Saturday 10th **Cranbrook School, Kent**
Wednesday 14th **Campus West, Welwyn Garden City**
Friday 16th **Kirk Levington Country Club**
Saturday 17th **Middlesboro' Rock Garden**

New Single **'BIG BOYS BAND'** Single GT 109

New Album **'DOUBLE A'** Album GTLP 026
Cassette GTMC 026

GT

AS 8502
999
NINE NINE NINE
NASTY NASTY!
NO FRY
NEW SINGLE
UP 36299
UNITED ARTISTS RECORDS ®

# SINGLES

## raises a cheer for BEARDS & BONDAGE!

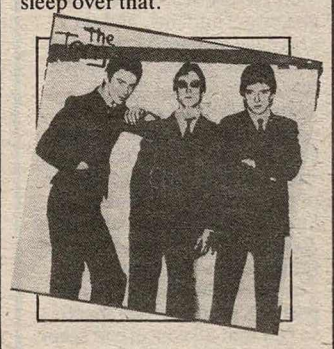
## STATUS SINGLES

reviewed by BOB EDMANDS

SINGLES OF THE WEEK

**X-RAY SPEX: Oh Bondage Up Yours (Virgin);** If Ms Poly Styrene means what she sings, she could well be the most interesting personality to emerge from the New Wave. Just the sort of person suburban studs would like to invite to their wife-swapping parties. As for her vocals, they're strident without getting hysterical, and as a bizarre counter-point, a truly weird woodwind player hams along beside her. Intriguing record, and given the right publicity, it could offend enough local councillors, vicars, and scout leaders to get in the charts.

**ELECTRIC LIGHT ORCHESTRA: Turn to Stone (Jet);** With the former Beatles floundering into schmaltz or obscurity, it's ironic that one of their disciples should be flourishing so impressively on both sides of the Atlantic. Ten years ago, Jeff Lynne was star-struck by the Beatles, and he took "Sergeant Pepper" as his blueprint. At times, his fondness for strings has seemed a mite obsessive, but these days that seems to be under control. This classy sampler from ELO's forthcoming double set shows that Lynne is still refining his talent for melody and arranging. "Turn to Stone" is a cheerful love song, full of intriguing production touches, and taken at a pace that makes the Ramones almost seem sluggish. Lynne's last album spawned four hit singles, and the omens must be even better for the next set. This band have no pretensions to political or cultural significance, and they're still not entirely fashionable among leaders of rock opinion. But with Jeff Lynne's gift for commercial tunes, no one need lose any sleep over that.



**THE JAM: The Modern World (Polydor);** After last week's duff singles from the Pistols and the Damned, it was to be hoped that the Jam would help to regain the credibility of the new wave front-runners. Well, at least they haven't cannibalised one of the Pistols' old songs, the way the Pistols did with their "In The City". But there's not a lot to recommend this song. Of course, they've not lost any of their furious instrumental attack, but there's a limit to how long they can go on exploiting the Who's first album. The melody is thin to put it politely, and the vocals are still dire. They sound like a couple of punch-drunk boxers splayed out on the canvas. This may have been the modern world last year, but we've all gobbed a lot of phlegm since then. (Some of us have, anyway).

**GERRY RAFFERTY: City to City (UA);** Rafferty is another chap with a debt of inspiration to the Beatles. Indeed, his voice and his melodies are dead ringers for McCartney's. Here, he makes a comeback after three years in the wilderness. Rafferty was once the more melodic half of the Humblebums. (The other half was the unmelodic Billy Connolly). Later, Rafferty partnered another Scottish folkie, Joe Egan, in Stealers' Wheel. This time, there's no supporting cast to confuse the issue. The credit for this impressive return is all his. It's a classic train song, with a glorious, strong tune and a chirpy, memorable hook. Rafferty's no genius, but he'll do.

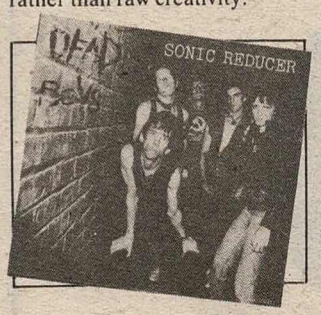
**JAMES TAYLOR: Your Smiling Face (CBS);** Brilliantly satirical song from James Taylor. Who'd have guessed that he'd move into comedy in a big way, after all that self-pity? But here he is, with a shattering comment on today's easy listening market. The ingredients are simple. Take one of those cosy melodies, as pioneered on the "Sweet Baby James" album, and modernise it by adding a disco rhythm section. Very incongruous and amusing it is, too. There's no reason why Frank Sinatra, John Denver, and Vince Hill shouldn't try the same thing. A little more hilarity is entirely welcome from guys of that sort.

**SMALL FACES: Sha-La-La-Lee / What'cha Gonna Do About It / All or Nothing (Decca);** If you want to know why the Small Faces bothered to get back together, then here's your answer. Even with the most banal material, they never lacked excitement. The cuts here are every bit as much '60s classics as the early singles by the Who and the Kinks. In fact, when it came to exuberant good-time music, the Small Faces were almost in a class of their own.
Personally, I prefer these songs to the later stuff like "Itchycoo Park", when they were getting clever, but maybe I'm at a different stage of regression to you. It's sad, really, that the latest Small Faces line-up is proving such an embarrassment. They should leave these hallowed memories alone.

**ALTERNATIVE TV: Love Dies Limp (SG Records);** You certainly can't accuse Alternative TV of being stuck in the same old channel. Apart from the hammy Cockney vocal, there's not a new wave cliche in earshot. This is a reggae song about impotence, complete with superbly graphic lyrics. Whether there's any wider significance in the words is a matter for conjecture. Limpness is usually more of a middle-aged concern. Hardly the sort of thing you'd expect with all that strutting machismo that punks favour. Still, this is a limp record, literally. It's on thin, floppy vinyl, the sort they use for giveaway records with magazines. A collector's item. Perhaps.

**MICK FARREN AND THE NEW WAVE: Play with Fire (ORK);** *NME*'s very own Mick Farren makes his first vinyl comeback with a menacing version of the Rolling Stones' classic. Interestingly, Mick sounds like an unusual cross between Bryan Ferry and Bob Dylan, which must have taken some doing. There's a great girlie chorus, and a fat, nasty instrumental sound, and naturally, no home should be without a copy. New Wave, though, Mick?

**DEAD BOYS: Sonic Reducer (Sire import);** When you consider this was produced by Genya Ravan, also known as Goldie of Goldie and the Gingerbreads, it's remarkable how close this sound approximates to that of the new wave. But then, the Americans have always been very good at creating classy imitations. This is as near convincing as you can get with a fake, but ultimately it doesn't make it. For one thing, the title and lyrics clearly owe so much to that older brain-crushing style, heavy metal. For another, there are too many clever stereo effects. Evidently the product of careful calculation rather than raw creativity.



**THE BANNED: Little Girl (Can't Eat Records);** Delightfully naive offering from a garage band in Croydon. Nice ringing guitar and snappy drums, with cute vocals and lyrics, "Further information from Willie at 01-647 2988," says the accompanying handout. "If he's out leave a message with his mum." Isn't that nice? Every little punk should have a mum he can rely on.

**THE ZEROS: Hungry (Small Wonder Records);** "Produced with difficulty", says the label. Happily, they overcame the difficulty and

● *continues over page*

**ORIGINAL ANIMALS: Many Rivers to Cross (Barn); ALAN PRICE: I've Been Hurt (Jet);** Despite what it says on the label, these *aren't* the Original Animals. The original Animals were all eleven years younger than these guys, and there's not a thing they can do about that. It's nice, for the sake of nostalgia, that these old boys should stage a brief reunion, but musically it's something of a turkey. Old Eric was never too brilliant at hitting the right notes. His main selling-point was his attacking, raging delivery. "Many Rivers to Cross" is a gospel song that demands a vocal tour de force, if it's to work, and that's not quite what we have here. At least, though, it's more appealing than Alan Price's crude lunge into the disco market. Maybe he should join the Small Faces.

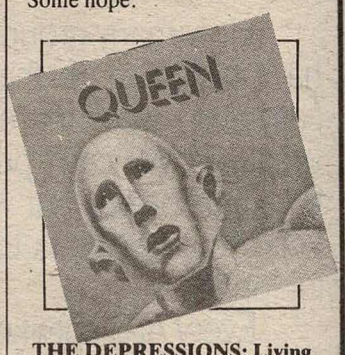
**AMAZORBLADES: Common Truth (Chiswick);** The Amazorblades are a great little boogie band. Not quite as ace as Chiswick's finest, the Count Bishops, but in the premier league, anyway. "Common Truth" rattles along in fine style, with one of those insistent hooks that lodge in your memory and won't let go. The flip, "Messaround", is no less impressive, and is notable for some fine stuttering sax which gives it a fine, sleazy atmosphere.

**DARYL HALL AND JOHN OATES: Why Do Lovers (RCA);** Upon reflection, this song seems to be not a million miles removed from the Phil Spector classic of the same name, and it's hard to believe that Hall and Oates had a hand in that. Still, this is one of the few high points of their latest album, and but for an obtrusive, rasping guitar riff, it's fairly pleasant.

**BONEY M: Belfast (Atlantic);** The German disco panzers rumble remorselessly on. This latest product from the musical munitions factory raises some delicate questions of taste. The horrors of Northern Ireland hardly seem like a suitable subject to be trivialised in a brainless disco song. Since Boney M and their manipulators have nothing profound to say on the subject, they'd do better to shut up.

**SHAM 69: I don't Wanna / Ulster / Red London (Step Forward);** Sham 69, meanwhile, offer their own view of the Troubles. "Ulster" is one of the three tracks on their flashy EP. "Ulster, Ulster", they sing, "There ain't no winners / Ulster, Ulster / I can show you the losers". What a remarkable insight that is. Sham 69 sounds like a form of simulated sex. Unsatisfying, even if voyeurs can't always tell the difference. These guys hit on a sensitive nerve when they started playing on a London roof. Maybe the coppers who arrested them remembered the Beatles, and hated the blasphemy.

**QUEEN: We Are The Champions (EMI);** Wrong tense, Freddie, wrong tense. Too much queening around seems to have sent these guys permanently soft. When they started, Queen were a hard rock band, with vocal harmonies as an added attraction. They were even seriously compared to Led Zeppelin, though it's hard to believe that now. This latest offering confirms the decline that set in after "Bohemian Rhapsody". The vocals are totally out of control, and the band have lost their edge. If they keep on alienating their original followers like this, abdication will be inevitable. In the context, the title of the flip also seems suitably hollow. It's "We Will Rock You". Some hope.




**THE DEPRESSIONS: Living on Dreams (Barn);** New wave, or just the same old trickle? Despite the butch picture sleeve and the intellectual lyrics, this is essentially a lightweight pop song. For one thing, you can hear all the words. For another, the tune sounds remarkably like the Beach Boys' "Heroes and Villains". Not only that, but they play it fairly slowly. Naturally, one is obliged to take the political statements of the New Wave fairly seriously. You never know where the next Bertrand Russell might emerge from. Sociologically, this song is an attempt to

● *also continues over page, dummy!*

BONE IDOL~
JUST WANT TO
BE MYSELF

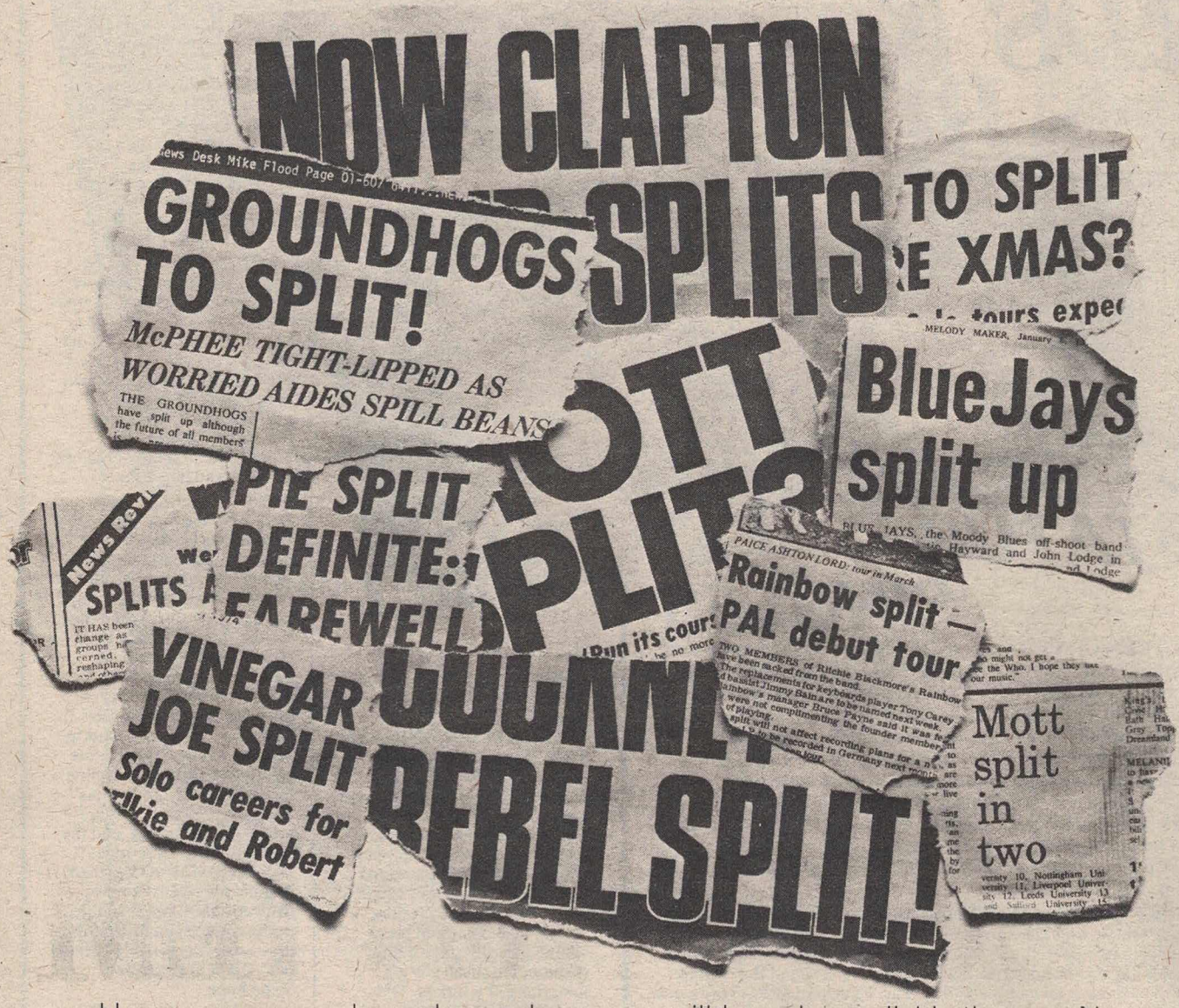
THE NEW DOUBLE 'A' SIDE SINGLE FROM-

BONES

VRS1

Released by
Valer Records (UK) Limited
Chancery Chambers 55 Brown Street
Manchester (UK) Tel 061 832 4010

# Our loudspeakers are guaranteed to last longer than many groups.

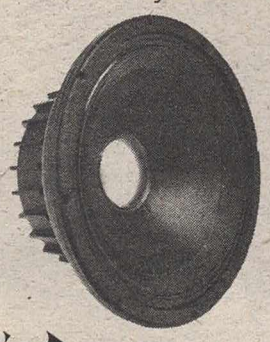



How many groups do you know who have lasted more than six years? Practically every week there is news of another break up. We can't promise to keep you together forever but we do guarantee to keep your speakers together for a whole lot longer.

Every ATC speaker is built with edge wound copper voice coils to get more copper into the magnetic field and improve the conduction of heat away from the voice coil. Then every one is tested before it leaves the factory. Then every one is guaranteed for six years against defective materials and workmanship, even under the toughest road conditions.

If you already use our 12" speakers you will know how reliable they are. Now we are building 9" units to the same standards of quality and design.

So if your group intends to be around in another six years ATC will guarantee to be right in there with you.



ATC Acoustic Engineers
Pier House Laundry, Strand-on-the-Green, Chiswick, London, W4. Tel. 01-995 3654
**Who else would you trust?**


● *from previous page*

came up with a remarkably hefty instrumental sound for amateur talent from London's East End. Good obsessive guitars and splashing cymbals. Great hook line. Nice sleeve pic. These guys probably worked overtime down at the factory to get this lot together. Or they could, of course, have rich daddies. What the hell, good luck to them.

**PUNCTURE: Mucky Pup (Small Wonder Records);** The status singles section is rapidly turning into a punk version of *New Faces*, though with worthier contestants, needless to say. This offering by another bunch of Cockneys chiefly consists of the phrase "I'm a mucky pup" bellowed over and over again. There are also lines about nose-picking, which seems somewhat less risque than the enfant terribles of yore.

**TELEPHONE: Hygiaphone (Tapioca);** Competent Chuck Berry rip-off by a gang of Parisian poseurs. Foolishly, though, they've chosen to record it in French, so it doesn't really mean much to anyone. Outside France, that is. And let's face it, who would want to be otherwise.

**BIJOU: La Fille Du Pere Noel (Philips);** Competent retread of Bowie's "Jean Genie" riff by another gang of Parisian poseurs. Don't they have any tunes of their own over there? Probably not. Once again, these lads chantez en Francais, so it might as well be Outer Mongolian for the likes of me and thee.

**JEFFREY DAHL: Rock and Roll Critic (Doodley Squat);** Seems a bit premature for a young hopeful to start bashing the critics before we've had a chance to give his work a mauling. As it happens, this is a cute little put-down from an Hawaiian new wave act. (There's clearly no corner of the global village that can escape uniformity). Jeffrey Dahl has a limp-wristed sneering delivery, and he's able to endow the lyrics with some venom. "Go practice your typing", he hisses, as though he's just come up with an aphorism to ace Oscar Wilde.

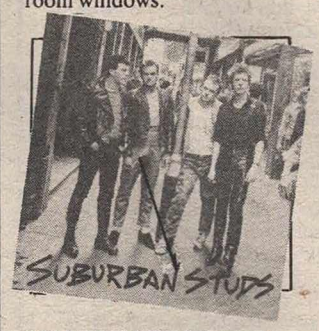
**THE PALEY BROTHERS: Ecstasy (Sire);** The Paleys look like twin clones taken from Peter Frampton, which suggests a deadlier plot than *The Boys from Brazil*. Actually, these guys aren't quite as twee as Frampers. This is a quite nifty chart contender which sounds like a weird cross between the Everly Brothers and the Ronettes. Worth seeking out.

**NERVOUS EATERS: Loretta (Rat);** Sam the Sham meets the Beach Boys and the result is a spirited singalong which would go down like a lead balloon at the Vortex, but probably pleases them no end in Boston, Massachusetts where these guys come from.

● *also from previous page, dummy!*

elaborate a theory about the pathology of the urban youth who retreats into fantasy because he's trapped by his repressive environment. You can also sing it in the bath, if you want to.

**SUBURBAN STUDS: No Faith (Pogo);** The Suburban Studs is a great name for a band. The notion of semi-detached machismo is a nicely jokey one. As for the song, it clearly well deserves the wider distribution it's getting from WEA. No one has ever played this particular Chuck Berry riff so fast before. But besides that, the Studs have an extremely dexterous guitarist, an octopus drummer, and a gritty singer who wrings the maximum from his cynical lyrics. It's enough to blast the lace curtains out of your sitting room windows.



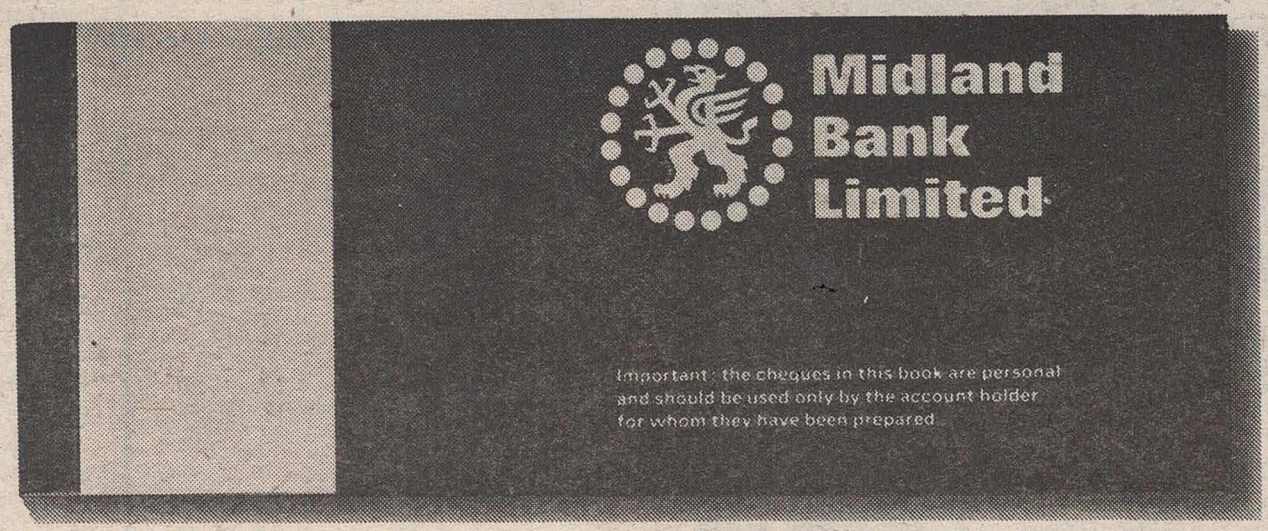

**SPITFIRE BOYS: British Refugee / Mein Kampf (RK Records);** Judging by the titles, these guys are heavily into Nazi chic, but whether they are for it or against it just ain't clear. The raving, gabbled lyrics are totally indecipherable, and given the political impotence of the New Wave, the question is an academic one anyway. As a straight piece of rock music, the A-side is suitably fierce, with some nimble stun-guitar blasting out the riff. Maybe they'll sell a few copies to their mums and dads.

**ULTRAVOX: Rockwrok (Island);** The New Wave would be an entirely unique musical movement if all its practitioners were destined for the rockanroll Hall of Fame. Ultravox! have an unusual way of spelling the word "rock", their picture sleeve features grotesque mutants, and they also have an animated keyboards player. Otherwise, there's not a great deal to distinguish them from other members of the same species.

**999: No Pity (UA);** The singer with this band sounds like one of those psychotic bounty hunters from Peckinpah's *Wild Bunch*. Alas, the band and the song are less distinguished. The words and the riff hurtle past at a preposterous speed, so fast that all concerned seem to have lost control. That should be impressive, in a crazed, perverse sort of way, but it isn't.

**REAL THING: Lightning Strikes/Dance With Me (Pye);** While black music fanatics drool over the latest factory-fresh product from the likes of Norman Whitfield, Britain's finest soul band largely goes uncelebrated. The Real Thing produce some very fine music indeed. Both songs here are sleek, silky ballads, with impeccable vocals and sensitive back-up. These guys can no longer take hit singles for granted, but whether or not they score in the charts again, they can hardly do better than this.

# YOU'VE SEEN THE FILM


Midland
Bank
Limited
Important: the cheques in this book are personal and should be used only by the account holder for whom they have been prepared.

# NOW ENJOY THE BOOK

When you've had your Midland cheque book a few weeks, you'll wonder how you ever managed without it. This is what you get when you first open a Midland current account.

It makes handling money a lot safer and simpler than loose cash.

And it makes budgeting easier. Because cheque stubs tell you how much you've paid, who you've paid, and when. While our regular bank statements keep you completely up to date.

A cheque book is your passport to Midland Bank teamwork.

Call in at your nearest branch soon and ask about opening an account.

**You and Midland Bank.**
**Together, we make a great team.**

# SHADES OF THE PINK PARKER

## SPECTACULAR OPTRICKS CHALKIE DAVIES

GRAHAM PARKER looks faintly incongrous in the lunchtime glare on Sunset Boulevard. Surrounded by large healthy sun-ripened vitamin-packed denizens of Los Angeles a.k.a. Dreem Factory, Calif., Parker's diminutive stature and stone-white complexion make him look like he's just crawled out of his shell, a white sports coat and a pink crustacean. His eyes seem to roll from one end of his shades to the other, checking out the world in his immediate vicinity.

Outsider Tower Records, Sunset Strip's major record store, they generally have smeary oil-painted renderings of the covers of various assorted hot new albums, most of which look okay from across the street but assume rather ludicrous proportions close up.

We stand there grilling on the pavement and admire the sleeve of The Rumour's "Max" album and a sort-of-variation-on-the-artwork of the newest Graham Parker and The Rumour album "Stick To Me".

GP and The Rumour's touring partners, Thin Lizzy, don't have *their* album, 'Bad Reputation,' outside Tower Records, but then they should care.

They've got a huge billboard advertising "Bad Rep" slung high over The Strip directly skywards of a discount liquor store. These massive promo devices don't actually sell records, but they're good for prestige and a quick massage of the egos of the artists and their managements as they gaze out of their hotel windows.

Still, getting two albums displayed at Tower means you're hot; even though everyone's hot in L.A.

GP and Rumour guitarist Martin Belmont are en route to the offices of a leading hip progressive blah blah radio station just a few blocks down the road.

Their interviewer is an ebullient girl in a headscarf and dirndl who thought that me and photographer Chalkie Davies were members of The Rumour even though she had a copy of "Heat Treatment" in front of her the whole time.

For a few wild seconds we thought of taking her at her word and regaling the radio audience in the Greater Los Angeles area with intimate details of our associations with Brinsley Schwarz and Ducks DeLuxe, but we manage to restrain ourselves. Even after she told us how "rilly rilly great" we'd been the previous night at Santa Monica Civic Auditorium opening the show for the Lizzies.

SANTA MONICA Civic is a super-modern hall with absoutely no personality whatsoever. It's a half-hour drive from Hollywood, but it could be literally anywhere, because it's devoid of atmosphere to an almost terrifying extent: totally flat and characterless. It's up to bands who play there to create their own atmosphere within the hall, which is why it's completely different at every show.

If you bomb out the Civic, Mr. Pop Star, you bomb harder than you ever bombed in your life because there'll be no vibe in the hall to pick up on and bounce off. But if it works for you it'll be because what you put out is big enough and strong enough to fill the hall in the spiritual sense of the term as well as the physical.

GP and The Rumour tore the place up (so did Thin Lizzy, but that's a tale for another time) in a way that delineates perfectly why they're more than just another Bloody Good Band. The world is full of Bloody Good Bands and most of them are king-hell bores — competence run riot and no more — but there's only one Graham Parker and The Rumour.

They were at full firepower because of the presence of the four-piece Rumour Horns augmenting the regular sextet of Martin Belmont (Stratocaster and microphone, ex-Ducks DeLuxe), Andrew Bodnar (Music Man bass, ex-Bontemps Roulet), Steve Goulding (drums, ex-Bontemps Roulet), Graham Parker (shades, lead microphone, Telecaster, Guild acoustic, ex-petrol pump operator), Bob Andrews (keyboards, microphone, ex-Brinsley Schwarz) and Brinsley Schwarz (modified Fender Jaguar, microphone, ex-Brinsley Schwarz) and they punched it right to the back of the hall: one swing, clean connection, hole in one, salaam!

For a small skinny guy of nondescript dress and appearance, Parker's ability to project and communicate with an audience is nothing short of staggering. There's a song of his which goes, *"Sometimes I just feel like pourin' it all out"* — though he didn't do it at Santa Monica — and it would seem that that song is the clue to his power. Onstage, Parker is hero without ever needing to resort to heroics; a hero simply because of what seems to flow through him.

Graham Parker — to put it simply — appears to feel on a grand scale and to make others do likewise. This is less the quality of a rock and roll star than that of a soul singer — in the real true sense of the term. For Parker to come on in black leather trousers in the middle of a smoke bomb fire fight would be ludicrous because it would be totally alien to the spirit of the man and his music.

Parker's a soul singer: not because the riffs and changes of his songs are reminiscent of Junior Walker of Little Milton or Otis Redding or whoever but because his music flows from the same emotional well-spring as the blues or classic soul music: *This is my life, has it happened to you? This is what I feel, now you feel it too. . .*

It's what Van Morrison does, and in a less theatrically agonised manner it's what Joplin did and Joe Cocker does (at least, before their various legends led them to their various fates). Parker's voice — isn't it incredible that his singing was so heavily criticised in the early days of the band? — is only one part of it, though. His songs — intoxicating concoctions of the fresh and the familiar — and the band's inspired/intuitive playing are all inextricably linked.

GP and The Rumour aren't just tight in the sense that they don't miss beats. They're tight because the voice and the songs and the licks are all effortlessly unified. When you hear the band onstage you're hearing ten people, but you're hearing *one thing*. Most of the time when that happens, what you're hearing is people playing dots off pieces of paper and it sounds like it, but when you hear ten people playing together *with soul*, playing music that — though it may have originated from one specific person — is music that's been polished and contributed to and co-created very lovingly by all concerned, then you're hearing something that completely transcends yer ordinary workaday schnerdo rock and roll.

GP and The Rumour did two new songs that night; songs which are going to be on the new album. The first was called "Soul On Ice" (those of you with political curiosity may recognise the title as being that of Eldridge Cleaver's collection of essays on the black experience in the '60s) and the second "Heat In Harlem", the latter being possibly the most ambitious song (in length, scope, complexity and theme) that Parker has yet attempted.

Most songs by white Britons about being black in the USA usually generate nothing more than the odd groan and the big horse laugh, but "Heat In Harlem" demonstrates qualities of observation and compassion which put most of Parker's English (and white American) contemporaries to shame.

"I SEEM TO remember reading that book *Soul On Ice* a long time ago," muses GP the following afternoon, "but when I was writing the song it just seemed to fit what I was feeling at the time and now I don't think of it as having anything to do with the book at all. It just so happens that it's got the same title."

"I remember," chips in Martin Belmont from the other chair, "that the book was about Cleaver feeling sort of *cut off* when he was in prison."

"I didn't consciously think of that," continues Parker, "'cause I can't really remember the book, so maybe it does just have someting to do with that kind of feeling."

Yeah, but taken in conjunction with "Heat In Harlem" it would seem to indicate that you've been affected by the black American experience.

"It doesn't consciously have anything to do with that. I mean, 'Heat In Harlem' is almost like a musical, a Busby Berkeley thing, but even though that was coming from the white side of things, it still had some kind of magic, some spark in those kind of musicals that tied up with a kind of gospel or Negro spiritual, but the song. . . all that is is like. . . what do I know about Harlem? I come from Camberley. That's just from being in New York and looking out of a taxi window and seeing

somebody's face or some thing and that was a song that lasts six minutes 50."

Well, that put me and my la-di-da right-on politics in my place, so I asked whether — from the perspective of being halfway through his third US tour — America had been the way he thought it was before the first visit; i.e. didja find it was like they said it was?

"The first time. . . everybody thought *this is rock and roll heaven*, but when you get here you find that most of the kids are really a bit predictable. Like the music that's taking over here's predictable and the kids are following it blindly.

"That shatters your impression that it's a happening thing musically, y'know? Music's just become integrated into everything else. It's soporific stuff, very sleepy. There's a lot of good stuff too. . . Steely Dan! I think they're the greatest band on earth, I really do. . . Randy Newman. . ."

"Anyone who could write a song called 'Short People' has to be really great," chortles Belmont.

Parker looks at him somewhat askance. There is roughly a foot's difference in their heights.

"That's a big joke for *you*, man," he says at length. "Fuckin' 'ell. . . I must stop swearin' in articles. My mum just can't stand reading swear-words."

"England's just *streets* ahead of America in terms of where the action is," says Belmont. "It's 'cause England's in the dumps right now and I'm sure that's got a lot to do with it. Kids in England have a bit of a struggle. Kids here. . . how can you have a bad time in L.A.?"

Well, if you've got no money and no car you can have a bad time in L.A. without trying.

Yeah, I guess so," Belmont retorts, "but most of the kids here *do* have cars and money. . . the *white* kids, anyway. so it's not really the kind of place where vibrant rock and roll is gonna come from."

"It's like when we first started in England," says Parker. "A lot of times it was *who are these short-haired guys playin' this rocking music?* Kids thought we were pretty. . ." long pause ". . *stupid*. When we supported Thin Lizzy on the first big tour and when we supported Ace before that and in the pubs and clubs. It was like. . . *apathy*. That's the word."

Yeah, I remember when the band first started up there were people wondering *who is this guy and how dare he front cult heroes?*

Belmont creases up. "God, that's *exactly* what happened. . ."

Parker: "Yeah, there's always gonna be *somebody* who's gonna listen, whatever you do and however long it takes. You can slag audiences and groups for being this and that but if you work at it there's always gonna be somebody who's gonna listen to it. 'Cause people blame all these dinosaur groups for being what they are, but their audiences are just as stupid for buying their records once they're past their peak. I think it's good if you've always got something to *conquer*."

Over here, though, audiences probably accept the band as a whole thing because they're not hung up on the Ducks and the Brinsleys and so they're not going to be trying to question anybody's credentials.

"You'd be suprised, actually, at the amount of people who come up and try to take the band apart bit by bit. 'Hey, you were with Brinsley Schwarz and you were with. . .' you know what I mean? They still hang on to that, even in America."

Belmont: "Although they think that we were all out of the same thing."

Parker: "They thought I was a pub-rock legend as well."

Belmont: "They seem to think that Graham was working in a gas station and the Rumour drove up in a car and said, 'You're our lead singer.'"

Like in "The Story Of Bo Diddley": *Up came a Cadillac, four headlights/Out stepped the man with the fat cigar, said 'C'mere son, gonna make you a star'. . .*

**"It wasn't very much like Bo Diddley," says Parker wryly. "More like Bo Bongos. It was *who is this little twerp?* Ahhhhhh, they're great boys. I can trust 'em."**

GRAHAM PARKER and The Rumour are supporting Thin Lizzy on this particular gallivant, but surely they could almost do a tour on which The Rumour support Graham Parker and The Rumour, especially since "Max" is a successful album in its own right.

"It's something we have thought about," says Belmont," and it's something which we probably will do at some point. It'd probably be quite good as well, since our stuff isn't quite as. . . *intense* when we're with you" (he's addressing Parker now) "so it'd be a warmup for the audience and it'd be quite good for us and I think we've got tunes worth hearing as well."

Parker: "It's a great idea, and I fancy the idea of The Rumour getting their stuff to people, because I think maybe when we have our next break they should do some more gigs on their own, but it'd be great if we could do it *together.*"

Hey Graham, how was it watching The Rumour solo dates?

"Well, it wasn't very revealing because I didn't see myself up there (smirk). I was looking around the stage wondering where I was. . ."

Belmont: "You said you got as nervous as we did. We were terrified: *literally*. I was shittin' myself. It was horrendous. *Where is he? There's nobody in front of me! What's goin' on?* I enjoyed it, but it was nerve-wracking."

Did Parker use the period when "Max" was being constructed to write songs for "Stick To Me"?

"I was writin', yeah, but I'd had all the ideas from when we'd been on the road. I needed that time to find out exactly what I was doing. We'd done the English tour and it was such a great tour that at the end of it I just sat down and thought *what happened?*"

Belmont: "The end of that tour was the first time we'd stopped working since January the year before. It was literally non-stop with just a day off here and there."

Parker: "We definitely needed a break. I'm not into killing myself for anything. . ."

ONE OF THE things that Parker was doing before his linkup with the Rumour was writing novels of sorts, which unfortunately remain unpublished. If his literary works had been published, would he not have gotten into professional music?

"No, I don't think so. It was just excess energy that I wasn't using because I wasn't doing music. I was writing songs and playing on my own and to friends and wherever I could.

"I mean, rock and roll isn't everything, but. . actually, it is. That's why I'm doing it. It is in the end."

"Some of the new bands that are coming up now," says Belmont, "are so *straight*. It's like Nick (Lowe) was saying: with some of them outwardly it's the *New Wave*, but they're so straight. It's like showbiz. I mean, on one hand you've got bands like The Pistols and The Clash. . . the Pistols would count whether there was a New Wave or not. They know about writing songs and the rest of it, and there's all those other bands that are just *sheep*. . ."

Like The Vibrators.

". . .and 999. The thing about punk rock now is that it's *gone back* on it all. Instead of opening things up — which it has done to a great extent — because now it's just as prejudieed with 'Old Farts' as what went before. Like Graham said earlier: there's no rules. The only rule is what gets you off and what doesn't. I read an interview with Rotten where he said that he doesn't want everybody to go around looking like *him*. What's the point in that?"

Notwithstanding, punk rock is what Parker listens to these days. It's mildly unusual to meet someone these days who doesn't solemnly intone "I don't listen to much other than reggae these days, maaaaan," even though Parker does add helpfully, "I like Bob Marley, though."

A FINAL FLASH. We were talking about songs and the songwriting process and how the procession of people and events that wend their way past Parker's shades get turned into songs and he said, "The strongest impression I get of something is a song. Today I was just looking out of the window, and the strongest impression I got of this place(L.A.) is like the last days of Hollywood Babylon. . . it's the shit left over from that. But basically, songs come from people's faces. . ."

NINE WAYS TO AVOID THE HEAT TREATMENT

OR

FROM CHARLES SHAAR MURRAY IN L.A.

The NME Consumers' Guide To The '70s

# COUNTRY ROCK

## BYRD BALLADEERS AND BLAND-OUT BOULEVARD

### By MONTY SMITH

IT HASN'T always been the case that pasta-waist country-rock stars could sit at home on Blandout Boulevard, U.S. of A., waiting for those royalties to come rolling in . . .

When country-rock officially 'arrived' in 1968, it had no less a band than The Byrds as its ambassador. Their Nashville-produced "Sweetheart Of The Rodeo" masterpiece remains *the* seminal work of cow-pat splattered field, a record which ironically marked not only the subsequent sharp decline in The Byrds' own output but also the virtual cessation of country-rock as a consistently committed musical force (since it has tended to take an involuted, narcissistic route during the '70s).

It's had its moments, but none as giddy as "Rodeo", a genuine integration — best encapsulated by the retrospectively prophetic "You Ain't Goin' Nowhere" — of the country and rock sensibilities.

At the time, The Byrds were somewhat churlishly reprimanded for, once again, meekly following in the footsteps of Uncle Bob Zimmerman. Dylan had, after all, given them the material —"Mr Tambourine Man", "All I Really Want To Do" — to inaugurate the 'folk-rock' idiom (possibly an even sillier, more self-conscious term than country-rock, but we're stuck with them) and his "John Wesley Harding" album climaxed with the overtly country-influenced "I'll Be Your Baby Tonight".

The Byrds then produce "Rodeo", Dylan "Nashville Skyline". That The Byrds' work was a sincerely *committed* effort (and pure delight, coming out amidst all that drippy psychedelic muck) and Dylan's a feeble exercise in sentimentality was a fact oddly ignored by those myopic enough to bleat about bandwagon-jumping.

Anyway, Jim (or was he Roger by then?) McGuinn had an ace not held by The Zim — one Gram Parsons.

In retrospect, Parsons' influence on the "Rodeo" album can be deduced as being enormous. His uplifting, almost puritan spirit — embodying the best of country-rockabilly-blue grass, call it what you will — was perfectly allied to McGuinn's pronounced rock dynamism. Parsons has been defied in some quarters as the sole instigator of the category (he'd already recorded a swiftly-deleted International Submarine Band album), but if it hadn't been The Byrds who recorded "Rodeo", then country-rock would have been permanently consigned to the cut-out bins. (Stop cheering at the back, there!).

WHEN PARSONS left the Byrds (taking Chris Hillman with him) to form the Flying Burrito Brothers, three things were utterly predictable; a savagely depleted Byrds were destined to mediocrity, the Burritos were destined to spearhead a country-rock 'explosion', and some canny band was destined to assume the mantle of the Byrds.

Now, the American West Coast music scene being as hopelessly incestuous as it is, bands proliferated at a rate enough to give even Enoch Powell the willies. It's important to remember that 90 per cent of post-"rodeo" country rock sounded sweet on the radio and in the car, but especially if heard with very dear dope, coming through good wood-furniture-stereo systems at guys lounging around in blue denim and fringe jackets. The American Dream distorted, but not enough to prevent it being eminently marketable.

So from the West Coast we got the briefly inspired Burritos, Steve Stills' wildly overrated Manassas, the woefully redundant 'Super-Group' (ha ha) Souther-Hillman-Furay Band (the pikey Chris Hillman played in 'em all), the New Riders Of The Purple Sage (Jerry Garcia's pet project, their name was their biggest asset), the intermittently excellent Poco (half a dozen boffo songs on twice that many albums), even a bleeding Noo Yawk band, The Youngbloods.

A couple of old Greenwich Troubadours — Davids Blue and Bromberg — were tempted out of their closets to flirt with country, too.

And from all over they kept on coming. The Amazing Rhythm Aces and the bands of Charlie Daniels and the Winters Brothers, from Tennessee, Missouri's Ozark Mountain Daredevils, California's Joy Of Cooking, Frisco's Commander Cody And His Lost Planet Airmen. A group of Nashville Session Men, Area Code 615, under the aegis of Dylan acolytes Charlie McCoy and Kenneth Buttrey, tried their luck.

Stick on a pedal steel, dobro, mandolin, fiddle, banjo or harmonica — instant cowboy country corn with balls on! But they all had something to aim for; the powerful slot vacated by the over-the-hill Byrds.

Own up, no one had to work overtime to invent the Eagles. A computer couldn't have come up with a safer bet; Randy Meisner from Poco and Rick Nelson's Stone Canyon Band, Bernie Leadon (Burritos, Dillard and Clark), Don Henley (Al Perkins' Shiloh), and Glenn Frey (Linda Ronstadt, John David Souther). And their debut album *was* pretty nifty; tight harmonies, solid musicianship.

A *bit* like The Byrds? Not many! The hit single, Jackson Browne's "Take It Easy", was one of the *weaker* cuts. Songs like "Earlybird", "Train Leaves Here This Morning" and Jack Tempchin's all-time great frosty-tube-in-hand, sun-streaming-thru-window ode "Peaceful, Easy Feeling" confirmed their potential as natural heir apparents to The Byrds' crown, whilst "Chug All Night" and "Take The Devil" proved they could beef it up with the best.

Unfortunately, the massive egos at work allied to their rapid acceptance by the American public gave The Eagles — Henley and Frey especially — a warped sense of self-importance. The contrived "Desperado", a conceptual conceit, was followed by "On The Border", which most resembles a collection of AM singles demos.

The infusion of two fine rock guitarists — Don Felder and Joe Walsh — has paradoxically speeded (no pun) The Eagles' decline into Hip Easy Listening, a format tartly summed up by Bob Edmands last week.

THE MOR side of country-rock has always loomed threateningly over the woofers and tweeters, but it is nowhere more apparent than on recordings by the ladies who presumable love outlaws: Linda Ronstadt, Ronee Blakley, Wendy Waldman and Emmylou Harris have all happily joined Maria Muldaur on Radio Two's muzak.

Only Linda Hargrove, of the contemporary singers, seriously challenges the big-boobed blonde beehives of the Good Ol' Blow Wave. And talking of the admirable Dolly Parton, by the way, reminds us that her forays outside traditional C&W are pleasant pop efforts, little else.

Not that the men fare much better. Sporadically interesting, they're basically a samey bunch. Mickey Newbury's use of complex arrangements can be intriguing but he tends to be more lugubrious than even Gram Parsons dared to be on his post-Burrito albums, Missouri chums Billy Swan and Dennis Linda are irritatingly inconsistent and Kris Kristofferson has long since swapped vinyl hoarsness for silver screen horseplay.

"Sweetheart Of The Rodeo" aside, I'd swap the lot for a few moments with Kinky Friedman's Texas Jew Boys for Ed Sanders' classic truck-stop piss-takes. But then they're more to do with gross ethnic/obscurantist humour than gilded pills of horse-opera cliches.

You're forced to step outside the mainstream to find reward in the dusty vista of country-rock. After all, the format is manifestly indigenous to North America — hence the paucity of even half-way decent exponents in these drizzly climes — and when heard out of context, a pretty trivial experience. "Blue Canadian Rockies" may sound almost profound if you're half-swacked, propped against an American C&W bar, but imagine listening to it in a pub in Tooting or Scunthorpe.

Two '70s albums have proved that innovative country-rock didn't die with Gram Parsons — Mike Nesmith's "Pretty Much Your Standard Ranch Stash" and Gene Clark's "No Other" (both 1974).

Clark's work, densely textured, darkly atmospheric and deeply personal, was such intense music that no one wanted to *listen* to it, let alone purchase it. Their loss; if country-rock had to be invented just for "Some Misunderstanding' or "Life's Greatest Fool", then it was worth it. It's a dreadful shame that Clark, disillusioned with the indifference afforded "No Other", has since pursued a more conservative route, sounding like a hundred other LA turns.

Nesmith, however, has been more consistently left-field. Although he has a dumb tendency to propagate his own cult myth (ex-Monkee buffoon to mystical Papa Nes), his idiosyncratic recordings repay repeated listening.

Originally employing a standard C&W line-up with The First National Band (pedal steel, drums, bass, guitar, piano), Nesmith cut eccentric numbers like "Hollywood", "Grand Ennui" and "Beyond The Blue Horizon" amidst more mundane fare. When he disbanded his group (one minor hit from four albums), he rocorded "And The Hits Just Keep On Comin' ", supported only by Red Rhodes' pedal steel. A goofy idea, but an austere album.

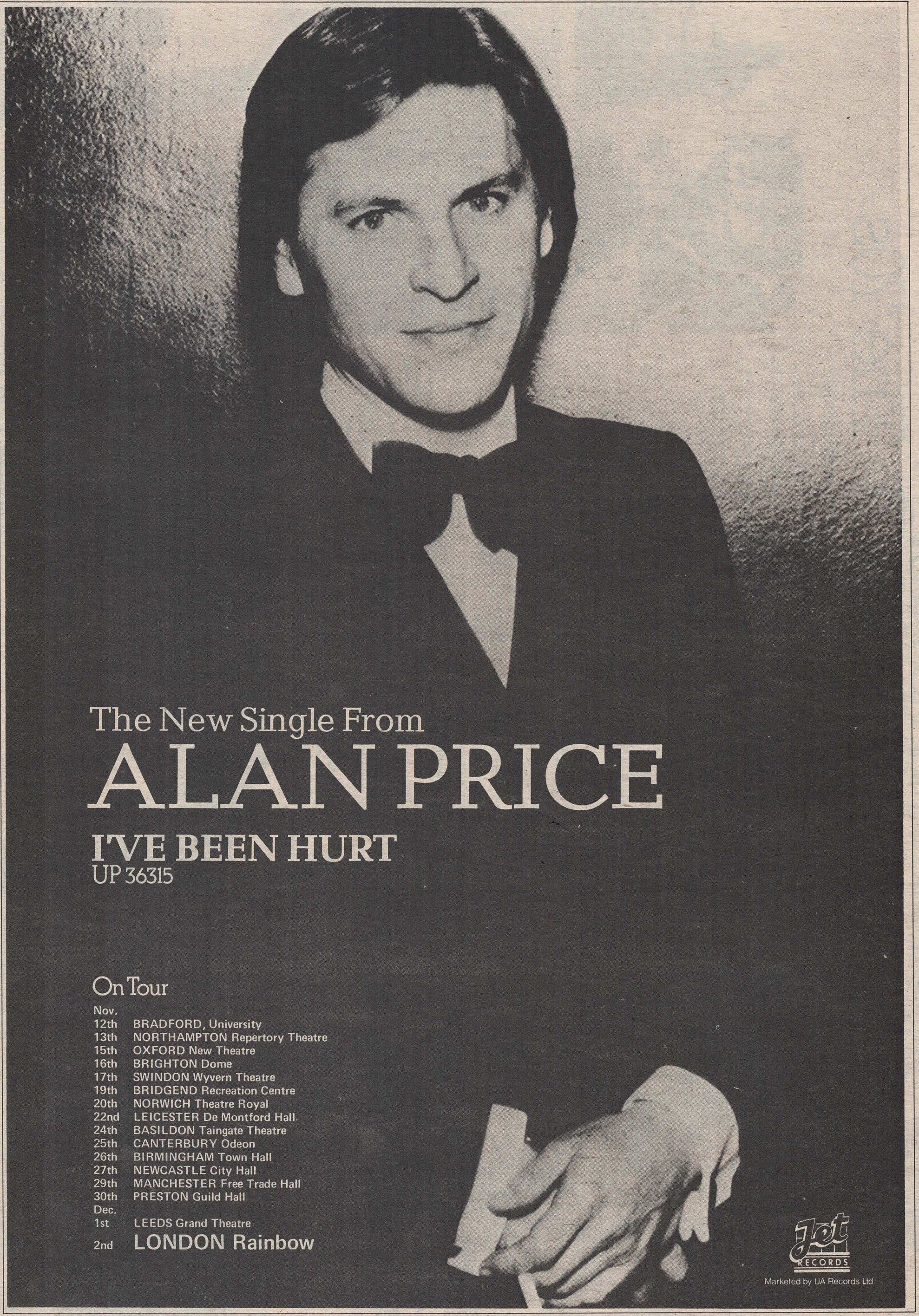
His solution to non-acceptance by the punters has been to record "From A Radio Engine To The Photon Wing", a daft title for an up-market album which has revived interest in him. Nesmith's talents as a producer also made Ian Matthews' "Valley Hi" and Garland Frady's "Pure Country" minor-league successes.

But since Nesmith has gone pop, albeit agreeably so, the purest perveyors of country-rock — though they'd deny if vehemently — are the Austin, Texas 'Outlaws', veterans Willie Nelson and Waylon Jennings. Real hard-hat Honky-tonk heroes, they kick shit with a vengeance and you can be damn sure Hank Williams never done it that way.

On another planet — well, a different state anyway — the LA bozo contingent continue to put out lenitive albums. And the West Coast incest spreads unabated. The latest outbreak has Sneaky Pete and Gib Guilbeau (ex-Burritos) teaming up with a bunch of faceless musos to form Sierra, promising "something quite special, something unique."

Yeah. Playing licks-offa-records, performing palliatives for easily-pleased Californian dopers. Money for old rote. And it don't mean a thing . . .

*Portraits of simple . . . . . country folk*



The New Single From

# ALAN PRICE

## I'VE BEEN HURT

UP 36315

On Tour

Nov.
12th BRADFORD, University
13th NORTHAMPTON Repertory Theatre
15th OXFORD New Theatre
16th BRIGHTON Dome
17th SWINDON Wyvern Theatre
19th BRIDGEND Recreation Centre
20th NORWICH Theatre Royal
22nd LEICESTER De Montford Hall
24th BASILDON Taingate Theatre
25th CANTERBURY Odeon
26th BIRMINGHAM Town Hall
27th NEWCASTLE City Hall
29th MANCHESTER Free Trade Hall
30th PRESTON Guild Hall
Dec.
1st LEEDS Grand Theatre
2nd **LONDON Rainbow**

Jet RECORDS

Marketed by UA Records Ltd.

# The NME Consumers' Guide To The '70s

## NME WALL CHART TO THE '70s — WEEK 3

NEW YORK DOLLS

.mercury

Compiled by
**ROY CARR**
**TONY STEWART**
**MILES**
**DICK TRACY**

## 1974

**Jan 1** New Year kicks off with L.A.-based speculations of Beatles re-formation. Around same time, Lennon asks Queen for Royal Pardon in connection with five-year-old drug conviction, so as to be free to travel to and from USA. Says Lennon: "It has left me with a criminal record."

**Jan 2** Tex Ritter dies, aged 67.

**Jan 3** Dylan opens his first U.S. tour since 1966 at The Amphitheatre in Chicago. Six million people apply for tickets on the tour, 660,000 are lucky.

**Jan 9** State Of Emergency declared in the UK during energy crisis.

**Jan 11** As U.S. bands cancel UK tours, three day week and vinyl shortage blamed for depressed British music scene.

**Jan 12** Lulu releases cover version of Bowie written, produced, arranged, "The Man Who Sold The World". Bowie also supplies back-up vocals and sax.

**Jan 18** Paul Rodgers, Mick Ralphs, Boz Burrell & Simon Kirke announce formation of Bad Company.

**Jan 19** *NME* back on news-stands after ten-week printers' strike.

**Jan 23** Alvin Stardust makes first appearance with that name; previously he was Shane Fenton for 14 years.

**Jan 25** In retaliation for Dylan signing with Asylum, CBS release "Dylan", sub-standard album of all non-Dylan material.

**Feb 1** In *NME* exclusive, Marianne Faithfull confesses: "My first move was to get a Rolling Stone as a boyfriend. I slept with three, and then decided that the lead singer was the best bet."
Ronald Biggs arrested in Rio de Janeiro.

**Feb 4** *Approx.* U.S. press insist John and Yoko have split. Yoko is in New York pursuing solo career, John is in L.A. escorting May Pang ("The 1974 Yoko").
Millionaire's daughter, Patricia Hearst 20, kidnapped in Berkeley, California. One week later Symbionese Liberation Army announces she is being held as a 'prisoner of war'.

**Feb 11** Poulson and Pottinger get five years apiece on corruption charges.

**Feb 28** Bobby Bloom shoots himself through the head with a Derringer in a West Hollywood motel.

**Mar 1** UK General election ends in stalemate. Three days later Wilson is in as head of minority Labour government.

**Mar 2** World's worst aircrash. 345 people die on board a Turkish airline DC10.

**Mar 3** Stateside reports claim record producer Phil Spector in critical condition following near-fatal auto smash.

**Mar 7** Watergate. Erhlichman and Charles Coulson indicted.
Marjorie Wallace stripped of her Miss World title after bad publicity.

**Mar 9** Vinegar Joe split following Elkie Brooks' solo plans.

**Mar 12** John Lennon and Harry Nilsson get thrown out of The Troubadour in Los Angeles for causing a disturbance. Lennon has a tampon taped to his forehead.

**Mar 15** CSN & Y reunion confirmed.

**Mar 20** Attempted kidnap of Princess Anne. Her attacker, Ian Ball, is later committed to a mental hospital.

**Mar 23** Stevie Wonder announces "I quit in 1976", and claims he is to undertake a two year programme working with children in Ghana.

**Mar 26** Bill Haley's "Rock Around The Clock" re-enters UK Top 30.

**Mar 28** Bluesman Arthur 'Big Boy' Crudup dies in Virginia of a stroke.

**Mar 31** *American Graffiti* released in UK.

## 1975

**Jan 1** John Mitchell, H. R. Haldeman, John Ehrlichman and R. Mardian found guilty in Watergate trial.

**Jan 7** Ralph McTell's "Streets Of London" UK No. 1.

**Jan 12** Average White Band play first of two Marquee benefit gigs for late Robbie McIntosh.

**Jan 13** Energy Crisis tightens. Restrictions on heating, public lighting enforced.

**Jan 16** Paul Beaver of Beaver & Krause dies of a stroke.

**Jan 18** *Approx.* Beatles partnership dissolved in High Court.
*Approx.* Slade film *Flame* on general UK release.

**Jan 28** Pub rock moves into concert halls as "Naughty Rhythms Tour" — featuring Dr. Feelgood, Chilli Willi, Kokomo — opens at Watford.

**Feb 4** Patti Hearst arrested in San Francisco.

**Feb 8** In *NME* Readers Poll Roxy Music voted Top British Group.

**Feb 11** Margaret Thatcher becomes leader of Conservative Party.

**Feb 25** Average White Band simultaneously top U.S. singles and albums charts with "Pick Up The Pieces" 45 and "White" album.
"Make Me Smile (Come Up And See Me)" by Cockney Rebel UK No. 1.
Moorgate tube crash. 41 people killed and 70 injured.

**Feb 28** Led Zeppelin's "Physical Graffiti" released.

**Mar 8** Eric Clapton's "There's One In Every Crowd" released.
*Approx.* Marc Bolan and Micky Finn split up.

**Mar 9** *Death Wish*, the Michael Winner/Charles Bronson vigilante movie, released in UK.

**Mar 15** Aristotle Onassis dies aged 69.

**Mar 16** Rainbow Theatre closes with show headlined by Procol Harum; nobody willing to pay £150,000 for repairs to building.

**Mar 20** Hunter-Ronson open 13-date concert tour at Sheffield.

**Mar 25** King Faisal of Saudi Arabia assassinated by his nephew.

**Mar 26** British premiere of Ken Russell's *Tommy*.

**Mar 29** *Approx.* David Bowie breaks from MainMan and manager Tony DeFries. Protracted legal hassles ensue.

**Apr 5** In *NME* interview Alvin Lee says Ten Years After will remain indefinitely "inactive", and only play when they need the money.
Chiang Kai-Shek dies aged 87.

**Apr 15** "Young Americans" by Bowie UK No. 1 album for a week.

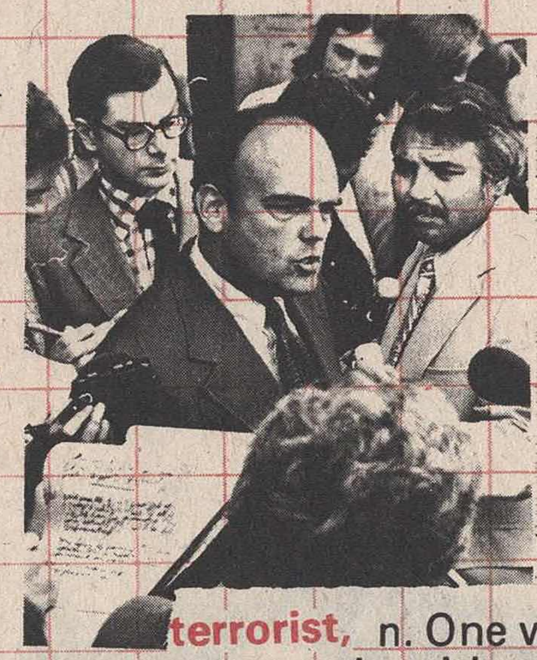
**Apr 19** *Approx.* Ron Wood agrees to "sit in" with Rolling Stones on their U.S. tour starting in June, and afterwards will also play on what results in being the Faces' last American tour.
*Approx.* Nigel Olsson and Dee Murray quit Elton John Band.
*Approx.* For his role in *Tommy* film, Roger Daltrey wins American ABC Interstate Theatres "New Star Of The Year" award — previously won by Paul Newman, Steve McQueen, Warren Beatty and Dustin Hoffman.

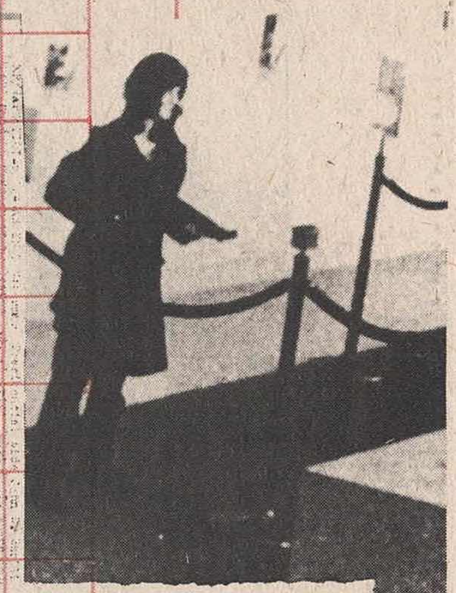
**Apr 29** "Honey" by Bobby Goldsboro UK No. 1 for a week.

**May 3** F.A. Cup Final. West Ham beat Fulham 2-0.

**May 16** Michael X hung in Port of Spain after being convicted of killing Joseph Skerrit in 1971.

**May 17** New Mott lineup announced, with Nigel Benjamin (vocals) and Ray Major (guitar), joining Overend Watts and Morgan Fisher.





**terrorist,** n. One who favours or uses terror-inspiring methods of governing or of coercing community.

**exile** n. Penal banishment; long absence from one's country.

**Apr 2** President Pompidou of France dies.

**Apr 3** Patty Hearst announces that she has joined the SLA.

**Apr 6** Led Zeppelin inaugurate Swan Song label.

**Apr 16** Patty Hearst is snapped by a security camera as she helps rob a bank.

**Apr 17** Vince Taylor of Sha-Na-Na dies, allegedly of a heroin overdose.

**Apr 18** Janie Jones sentenced to seven years for controlling prostitutes.

**Apr 19** Yes reveal plans for all five members to cut solo albums.

**Apr 25** Armed coup led by General Spinoza ends nearly 50 years of fascist rule in Portugal.
Pam Morrison, Jim Morrison's widow, dies of heroin overdose.

**Apr 30** "Waterloo" by Abba UK No. 1.
Alf Ramsey gets the boot as England team manager after 11 years.

**May 1** Iggy Pop and Ray Manzarek rehearsing new band in L.A.

**May 5** Elton John and Rod Stewart top bill for Watford Football Benefit.

**May 8** Graham Bond is killed instantly as he falls or jumps before a train at Finsbury Park Station in London. There are suggestions of occult influences on his death.

**May 10** The Who sell out 80,000 seats at Madison Square Garden in 8 hours.

**May 14** Timothy Davey, jailed in Turkey on drugs charges, released during general amnesty.

**May 16** Brian May of Queen is flown back to Britain after collapsing with hepatitis in New York.
Helmut Schmidt elected Chancellor of West Germany.

**May 18** Supported by Lou Reed, Bad Co. and Humble Pie, The Who headline at Charlton Athletic Football Stadium

**May 19** Giscard d'Estaing elected President of France.

**May 20** Guru Maharaj Ji marries Marolyn Johnson, 24, in Denver, Colorado.

**May 21** United Artists faces trial on obscenity charges over *Last Tango In Paris*.



**May 24** *Monty Python And The Holy Grail* released in UK.
*NME* publishes controversial Pete Townshend interview in which he tells Roy Carr that The Who are past it, and that he's too old to rock 'n' roll.

**May 30** Jack Bruce Band, featuring Carla Bley and Mick Taylor, open debut British tour at Birmingham Odeon.

**May 30, 31 & June 1** Rick Wakeman presents his "Myths And Legends Of King Arthur And The Knights Of The Round Table" on ice at Wembley Empire Pool, and loses £60,000 of his own money.

**June 1** Rolling Stones begin U.S. tour at Baton Rouge, Louisiana.

**June 3** "Whispering Grass" by Windor Davis and Don Estelle UK No. 1.
Ralph Gleason, veteran music writer and contributor to *Rolling Stone*, dies aged 58.

**June 10** "Captain Fantastic" by Elton John is UK No. 1 album for three weeks.

**June 11** First oil from the North Sea pumped ashore.

**June 14** Taxman slams Stewart, Jagger, Moon etc: "I deplore their decision to leave the country which, in many cases, gave them a chance to be stars."

**June 21** *Approx.* Ritchie Blackmore quits Deep Purple. Replaced by ex-James Gang guitarist Tommy Bolin.

**June 24** "I'm Not In Love" by 10cc UK No. 1 for two weeks.

**June 26** Paul McCartney's arrangement of *Crossroads* theme aired on TV.
Sonny and Cher's divorce finalised in Santa Monica.

**June 29** Tim Buckley found dead in his Santa Monica apartment from heroin overdose.

**June 30** Cher marries Gregg Allman.

**July 1** *Approx.* Ringo and Maureen divorced.

**July 5** At Knebworth Festival Pink Floyd, Captain Beefheart, Roy Harper and Steve Miller play to 100,000 audience.

**July 7** Keith Richard charged with possession of an offensive weapon, and reckless driving in Arkansas.

**July 10** Idi Amin releases Dennis Hills. He had threatened him with death after Hills described Amin as a "village tyrant" in his book *The White Pumpkin*.

Graham Bond

**May 24** Duke Ellington dies.

**May 25** Bowie's "Diamond Dogs" released.

**May 26** Bernadette Whelan, 14, dies of heart failure as a result of scenes of hysteria at David Cassidy's White City Stadium Concert.

**June 1** Flixborough disaster. 28 die after explosion at £18 million Nypro plant.
John Cale, Nico, Eno and Kevin Ayers headline Rainbow Theatre one-off.

**June 2** A 13 year-old boy in Calgary, Canada, hangs himself accidentally at one of a wave of hanging parties sparked off by Alice Cooper's mock scaffold scene in a TV show.

**June 6** Nixon formally accused of Watergate cover-up.

**June 7** Jagger says no to title role in Ken Russell's *Lisztomania* movie. Roger Daltrey gets the part.

**June 8** Rick Wakeman quits Yes.

**June 15** Clashes at Red Lion Square, London, between National Front, police, and anti-fascist demonstrators. One student dies.

**June 17** IRA bomb explodes in House of Commons canteen.

**June 30** Mrs. Alberta King, mother of Martin Luther, shot dead in Atlanta.

**July 1** General Juan Peron of Argentina dies.

**July 3** Don Revie appointed England soccer manager.

**July 4** CSN & Y open reunion tour in Tampa, Florida.

**July 6** Faces/Mott/Pie headline Buxton Fest.

**July 14** Bombs explode in Birmingham and Manchester city centres. 2 injured.

**July 17** Bomb explodes at The Tower of London. One killed and 37 injured.

**July 20** Allmans/Doobies/Van Morrison headline at Knebworth event.

**July 27** Bluesman Lightnin' Slim dies.
Impeachment proceedings against Nixon begin.
Steve Harley gives Cockney Rebel the chop.

**July 28** Mel Brook's *Blazing Saddles* released in UK.

**July 29** Mama Cass dies in a London hotel.

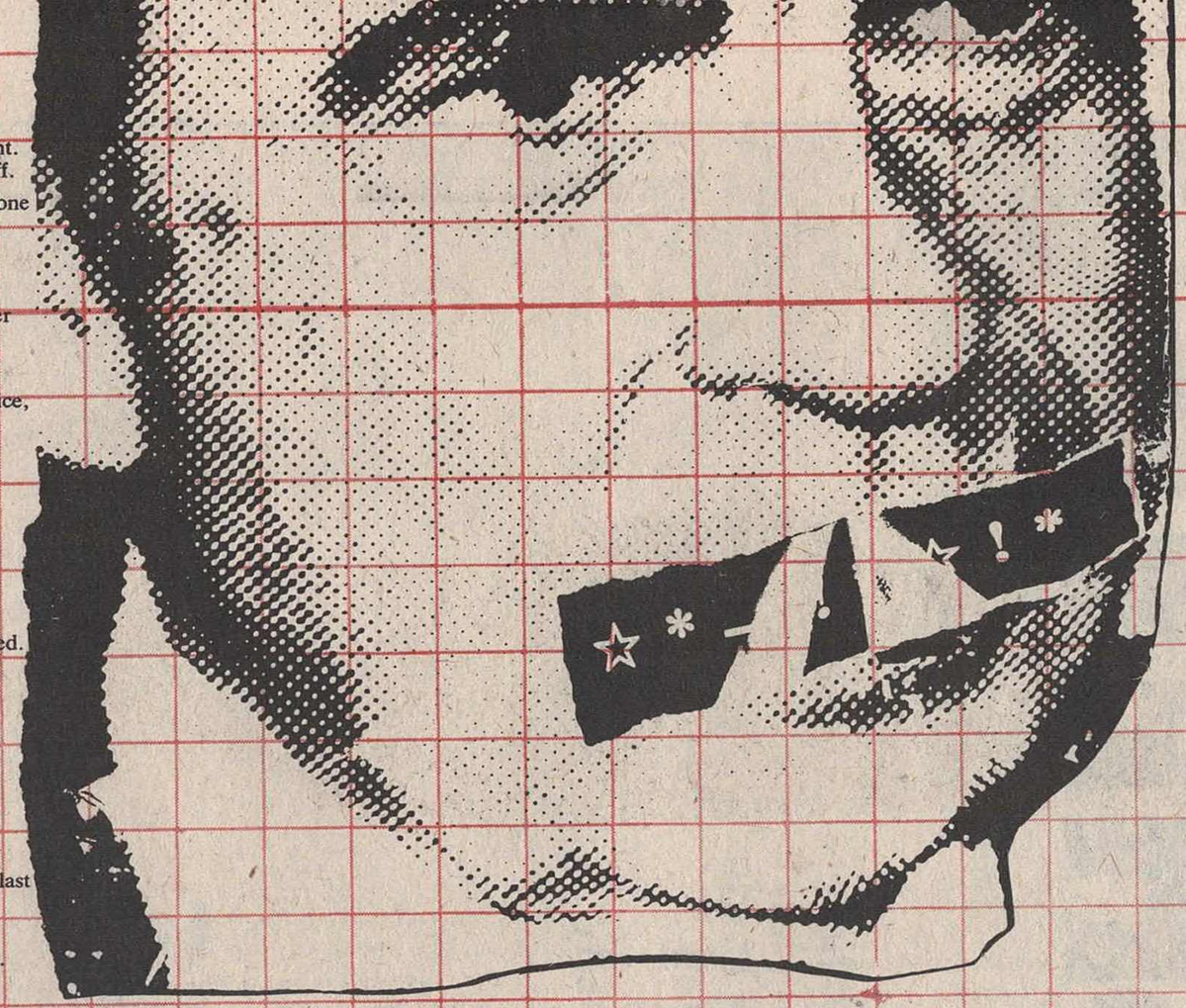
**Aug 1** *International Times*, Europe's first underground paper, published its last issue. The name has been used several times since then by other people.

**Aug 2** Watergate. John Dean sentenced to 1-4 years jail.
Following brief stint with Asylum, Bob Dylan re-signs five year CBS deal.

**Aug 8** Nixon announces his resignation.

**Aug 9** Gerald Ford sworn in as the 38th President of the USA.

Daily Mail
LONDON BOMBING: TWO DIE



**Aug 15** Willy Russell's *"John, Paul, George Ringo and Bert"* opens in London.

**Aug 17** Patrick Moraz named as new Yes-man.

**Aug 23** Bill Nelson sacks Be Bop Deluxe sidemen.

**Aug 24-28** Thames Valley Police Force give peaceful hippies a demonstration of modern police tactics at Windsor Free Festival. 220 arrests, 51 hurt.

**Sept 1** *The Exorcist* released in the UK.

**Sept 8** President Ford grants Nixon a full pardon.
William Colby, CIA director, reveals Nixon administration spent $8 million in dirty tricks against the Allende regime in Chile.
Evel Knievel attempts to jump the Snake Rive Canyon in his "sky cycle", crashes, but escapes with cuts and bruises.

**Sept 10** *Approx.* Johnny Thunders, Jerry Nolan quit New York Dolls in Miami.

**Sept 14** CSN & Y, Joni Mitchell, and The Band played a 10 hour concert at London's Wembley Stadium.

**Sept 15** Gary Thain, bass player with Uriah Heep, almost killed by an electric shock at a concert in Dallas, Texas.

**Sept 17** "Hergest Ridge", by Mike Oldfield No. 1 album in the UK.

**Sept 20** Mick Ronson joins Mott The Hoople.
Robbie McIntosh, drummer with The Average White Band dies from overdose of heroin in a North Hollywood motel, thinking the powder is cocaine.

**Sept 25** Robert Fripp disbands King Crimson.
Coco The Clown dies aged 73.

**Oct 1** Watergate. Haldeman, Erhlichman and John Mitchell go on trial.
John Conteh becomes world light heavyweight champion.

**Oct 5** Bombs explode in two Guildford pubs. 5 people killed and 65 injured.

**Oct 10** Harold Wilson wins narrow majority at General Election.

**Oct 25** Nick Drake, singer-songwriter, dies, probably by his own hand.
Incredible String Band disband.

**Oct 27** *Stardust*, the sequel to *That'll Be The Day* released. Stars David Essex, Adam Faith, Keith Moon, Marty Wilde and Dave Edmunds.

**Oct 30** Ali knocks out Foreman in Zaire to regain world heavyweight championship at the age of 32.

**Nov 4** UK sugar shortage begins.

**Nov 8** Lord Lucan's wife is attacked and his children's nanny found murdered.
Lucan disappears.
Sax man Joe Hunter dies of lung cancer.

**Nov 14** More IRA bombings in Coventry and Northampton.
Mike Leadbitter, founder of 'Blues Unlimited', dies after lengthy illness.

**Nov 16** Johnny Thunders, Jerry Nolan form The Heartbreakers.

**Dec 10** Pound drops to its lowest ever level.

**Dec 13** Tangerine Dream and Nico played Rheims Cathedral. 6000 dope smoking hippies invaded the ancient building constructed to hold only 2000 and caused international outrage.

**Dec 14** Mick Taylor announces he is leaving Rolling Stones after five years.

**Dec 16** Official: Ian Hunter no longer with Mott The Hoople.

**Dec 21** Bomb explodes in Harrods.

**Dec 22** Bomb thrown into Edward Heath's home.

**Dec 25** Cyclone Tracy flattens Darwin, Australia.

**Dec 26** Missing-assumed-dead, MP John Stonehouse detained in Australia, Jack Benny, US comic, dies.

# THE LONGEST COCKTAIL PARTY

**Sept 18** Patricia Hearst captured by FBI.

**Sept 22** Sarah Jane Moore fires a shot at President Ford.

**Oct 3** Dutch industrialist Dr Tieda Herrema captured by IRA.
Spaghetti House siege ends and the six Italians are released unharmed. They had been held in a cellar for 122 hours.
"The Who By Numbers" album released, and band open 11 date British tour at Stafford New Bingley Hall. Daltrey and Townshend now reconciled.

**Oct 4** *Approx.* Blackmore sacks two of Rainbow and brings in Cozy Powell (drums) and Jimmy Bain (bass).

**Oct 5** President Ford's son, Jack, admits to smoking "pot".

**Oct 9** Sean Ono Lennon born in New York on his dad's birthday.

**Oct 21** "Wish You Were Here" by Pink Floyd UK No. 1 for a week.

**Oct 29** IRA bomb Mayfair restaurant. 18 injured.

**Oct 30** Bob Dylan's Rolling Thunder Review opens in Plymouth, Massachusetts.

Evening Standard
BOMB UNDER HEATH'S CAR

**Nov 1** Karen Carpenter overdoes slimming programme and makes herself ill, a consequence being cancellation of UK November-December tour.

**Nov 2** Dylan and Allen Ginsberg visit Jack Kerouac's grave in Massachusetts.

**Nov 5** "Space Oddity" by David Bowie again in charts; UK No. 1 for two weeks.
John Stonehouse committed for trial on 18 charges.

**Nov 9** Bomb discovered under Edward Heath's car.

**Nov 18** "D.I.V.O.R.C.E." by Billy Connolly UK No. 1 for a week.
Bruce Springsteen's much ballyhooed UK debut at Hammersmith.

**Nov 20** General Franco dies aged 82. He was dictator of Spain for 36 years.

**Nov 21** Queen's "A Night At The Opera" released. Reputedly one of most expensive albums ever recorded in Britain at something in excess of £40,000.

**Nov 23** Paul Kossoff back on stage. He opens tour with Back Street Crawler at Liverpool Empire.

**Nov 25** "Perry Como's Greatest Hits" UK No. 1 album.

**Nov 27** Ross McWhirter, co-editor of the *Guinness Book Of Records*, gunned down on his doorstep by terrorists.

**Nov 28** Greg Lake releases single "I Believe In Father Christmas".

**Dec 2** "Bohemian Rhapsody" by Queen UK No. 1 single for nine weeks.

**Dec 6** IRA gunmen hold Mr and Mrs Matthews hostage in Balcolme Street Siege. Freed six days later.

**Dec 8** Dylan's "Rolling Thunder Review" plays benefit for Rubin Hurricane Carter at Madison Square Garden in New York.

**Dec 13** *NME* writers choose Dylan's "Blood On The Tracks" as album of 1975. Bob Marley in 2nd and 3rd positions with "Natty Dread" and "Live".

**Dec 20** *Approx.* Bernie Leadon leaves The Eagles; replaced by Joe Walsh.
*Approx.* Jeffrey Hammond-Hammond leaves Jethro Tull to concentrate on painting; replaced by John Glascock.

**Dec 27** Faces split — *official*. Stewart announces that he has severed all connections with the group, complaining that Ron Wood is on "permanent loan to the Stones".

**Dec 31** Year ends with the first of a four night bore-in called "The Great British Music Festival" held at Olympia. Only Bad Company relieve the tedious flow of second-league bands.

CITY OF LONDON POLICE
WARNING
LETTER/PARCEL BOMBS
TAKE CARE.
IF IN DOUBT DO NOT HANDLE. CONTACT POLICE IMMEDIATELY

**July 10** Cher petitions for divorce from Gregg after only ten days wedlock.

**July 11** Eight years old "Basement Tapes" by Dylan and The Band released.

**July 12** Mick Taylor, Carla Bley quit Bruce Band because of "personality conflicts".

**July 18** John Stonehouse MP returns to England accompanied by detectives.

**July 24** Unemployment in UK reaches one million, the highest since 1940.

**July 26** Faces drummer Kenny Jones says Rod Stewart has cost him over £80,000 in lost earnings by his flight to America. Can The Faces survive? No.

**July 31** Three members of Miami Showband killed and two others injured after concert in Co. Down.

Daily Mirror
WHO NEXT
UNEMPLOYED!

**Aug 2** More unrest in Faces. Rod Stewart announces plans for 1976 solo tour, saying of the band: "If we don't break up in the next couple of months we never shall."

**Aug 8** Cannonball Adderley dies in Gary, Indiana, aged 47.

**Aug 9** In *NME* exclusive feature Roger Daltrey answers accusations made against The Who by Townshend in May. Reveals to Tony Stewart the animosity and fist-fights between him and Pete — article almost causes Who to disband.

**Aug 15** Ritchie Blackmore's Rainbow release debut album.

**Aug 16** *Approx.* Robert Plant and wife Maureen seriously injured in car crash while holidaying on Greek island of Rhodes. Postponement of Zeppelin's US tour.

**Aug 23** Watchfield Free Festival, the poorly-attended government-approved alternative to Windsor, begins.
In *NME* feature Bowie states "Rock and roll is dead . . . it's a toothless old woman." Speaking from the set of *The Man Who Fell To Earth* he advocates an "extreme right-wing government" and foresees a dictatorship. "There will be a political figure in the not too distant future who'll sweep this part of the world like early Rock and Roll did." Adolf Bowie lives.
*Approx.* Peter Gabriel quits Genesis.

**Aug 26** "Sailing" by Rod Stewart UK No. 1 single for four weeks.

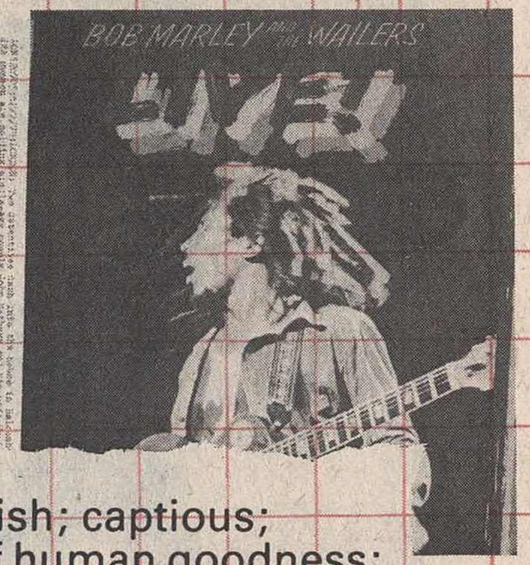
**Aug 27** Hailie Sclassie, ruler of Ethiopia for 50 years, dies. He was deposed from power by a military coup in September 1974.

**Aug 30** *Approx.* Paul Kossoff "dies" for 35 minutes while in hospital.

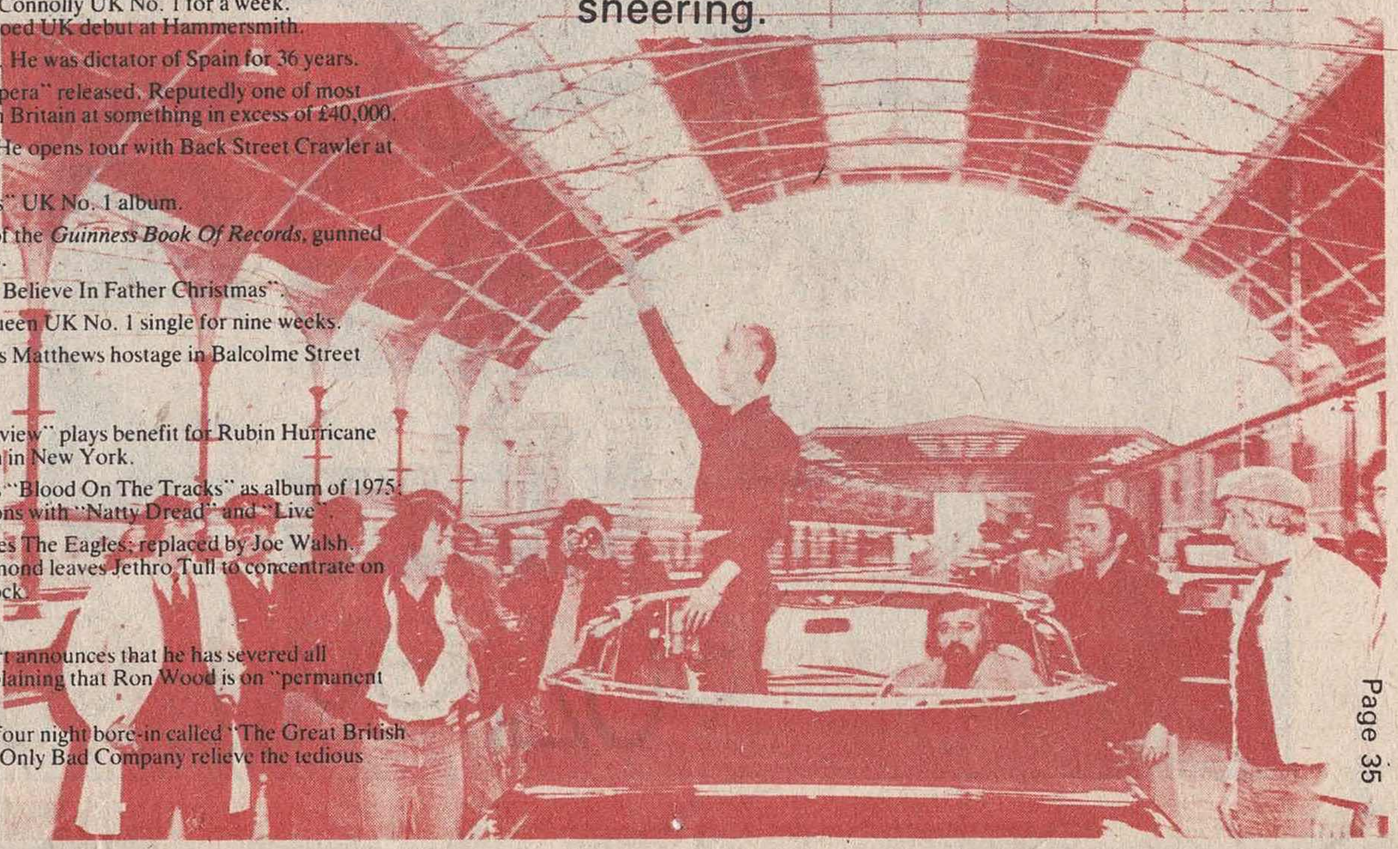
**Sept 5** Lynette "Squeaky" Fromme, former Manson disciple, arrested after trying to assassinate President Ford.
Bombing incident at London Hilton. Two killed, 63 injured.

Tim Buckley

Mama Cass



**cynical**, a. Churlish; captious; incredulous of human goodness; sneering.



# ROY HARPER & BLACK SHEEP

*On tour*

Oct. 22nd **WEST RUNTON** Pavillion
Oct. 24th **BIRMINGHAM** Town Hall
Oct. 25th **MANCHESTER** Free Trade
Oct. 26th **NEWCASTLE** City Hall
Oct. 27th **GLASGOW** City Hall
Oct. 28th **EDINBURGH** University
Oct. 30th **LONDON** Rainbow
Oct. 31st **EXETER** University
Nov. 1st **CARDIFF** University

*with Guests*

## SPRIGUNS

**Roy's new single to be released on October 28th entitled**

*Sail Away*

HAR 5140

**from his forthcoming album**

*Commercial Break*

SHSP 4077

**Black Sheep are:**
**Dave C. Drill · John Halsey · Dave Lawson · Henry McCollough · Andy Roberts**

HARVEST

EMI Records Limited, 20 Manchester Square, London W1A 1ES.

*WOODY ALLEN, TONY ROBERTS AND DIANE KEATON: Jeez, are they serious, with the good reviews . . ?*

# THROUGH A WIRE FENCE DARKLY...

## Silver Screen gets intellectual with Annie H. and Adele H. And others.

### Annie Hall (AA)

*Directed by Woody Allen*
*Starring Woody Allen and Diane Keaton*
*(United Artists)*

SOME COMICS, like bluebottles, take a while to settle. Woody Allen's manic buzzing through the outlandish have left us with the funniest one-liners in cinema, but as a comic odyssey, it has been an evaporating vapour trail.

Post-therapy, post-modernism, post-everything except early for Xmas, he has found it virtually impossible to find a form that doesn't wilt under the weight of his knowingness.

His hilarious self-monitoring monologues tend towards stasis, planting at the heart of his films the closed circuit of neurosis. If *Annie Hall* is his best film so far, it isn't because he's finally found the right hanger for his Angst, but because he's stopped the trawl.

The comic auteur has increasingly found his material within his own psychology. The best comedy of the '60s, *The Nutty Professor (You're joking! — Ed.)* drove Jerry Lewis to delve into the least endearing sumps of his personality. So, for this decade, Woody Allen has shaped an autobiography which traces the rise and fall of his relationship with his habitual co-star, Diane Keaton — and some of it draws blood.

Flashbacks, sub-titles and split-screen techniques which pair their backgrounds and incompatibilities, whip up a fast mosaic surface that precisely echoes Allen's verbal adrenalin. For a change, the film looks good.

In a brilliant performance, Diane Keaton runs her plaintive and pesky neurosis in tandem with his — without the aid of that alluvial Semitic soil — and this opens up the possibilities in a way that the Russia and Cuba and 21st Century of his earlier films failed to achieve. *Annie Hall* is a fugue.

All the gags are funny. Whether you find the finale tragic or not depends on whether you think Allen's earned it. He runs a fast re-cap of the highlights of their relationship as if unsure of their cumulative effect.

The pay-off line which compares the absurdity of life and love with the man who thinks he's a chicken but refuses psychiatric help — "the family need the eggs" — may not be Chekhov, but it lingers longer than the laugh.

**Brian Case**

### The Story Of Adele H (A)

*Directed by Francois Truffaut*
*Starring Isabelle Adjani and Bruce Robinson*
*(Hemdale)*

WITHOUT HAVING the actual statistics at hand, I doubt too much controversy would arise from my opinion that *Adele H* is Truffaut's most commercial endeavour since the box-office coup of *Day for Night* some four years ago.

However, like the charmed, touching depiction of childhood in modern suburban France that the director chose as subject matter for the latter's follow-up *Pocket Money* (the film was granted scant publicity and attention in general hence the title), *Adele H* again finds Truffaut directing his talents to diverse ends.

This time around, we are presented with a turn-of-the-century period drama, based on the just-recently-brought-to-light biography of Adele, the younger daughter of famed French militant philosopher/poet Victor Hugo, and her fanatical infatuation for one Lieutenant Pirison, a fairly loathsome, flirtatiously self-centred character. The latter's sudden posting to Vancouver forces the film's heroine to resolutely follow in his wake, leaving the comparative calm and security of her exiled father's home in Jersey to wed her true love in the symbolically New World.

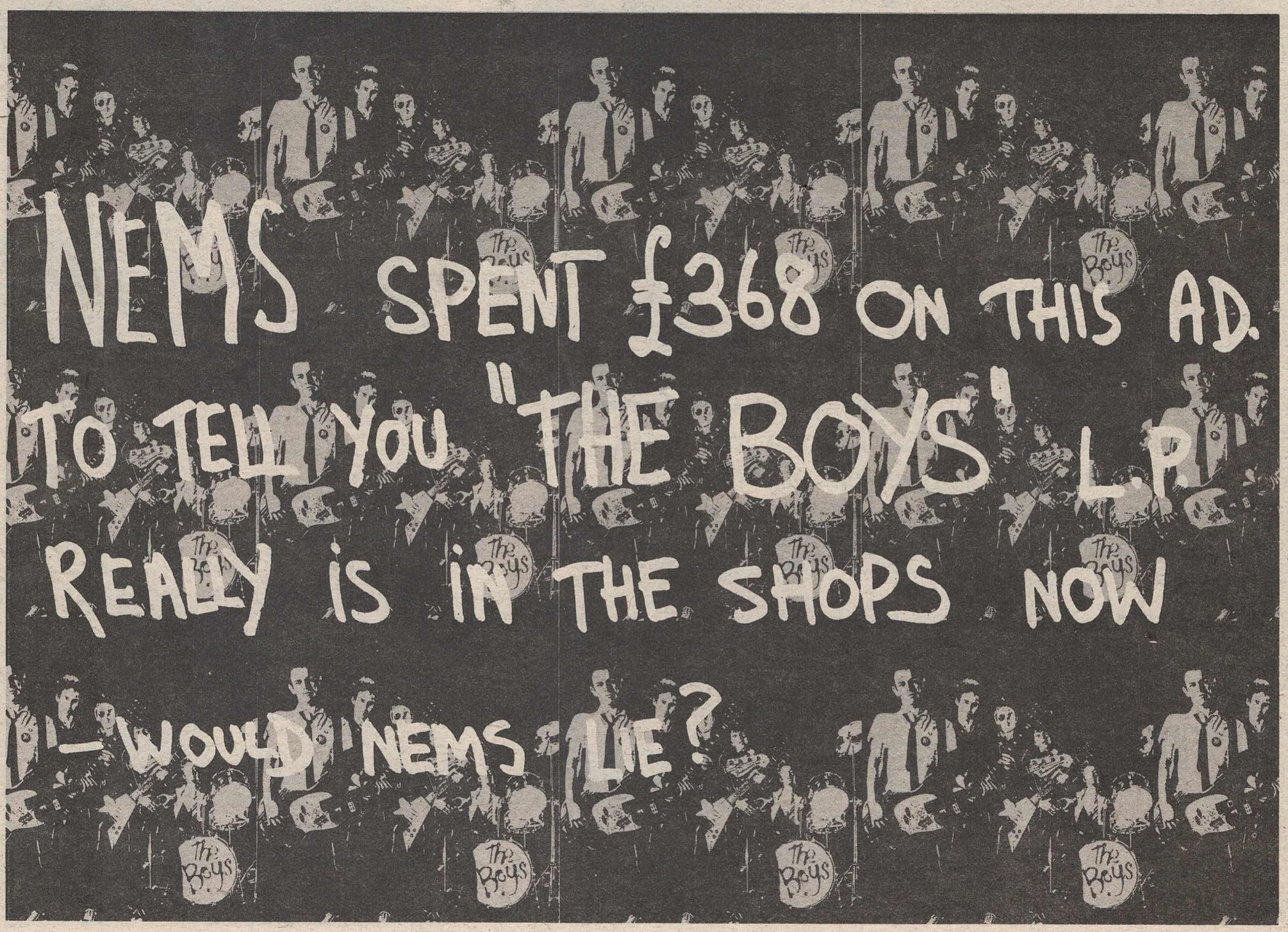
Truffaut does his usual creditable job at portraying the plot in full florid detail, constantly affording the moods a sympathetic back-drop, while Isabel Adjani who plays Adele provides just the right blend of character ingredients — giddy girlish romanticism star-crossed by an un-balanced hysteria always pushing her resolve to insane extremes — right through to the inevitable mental collapse.

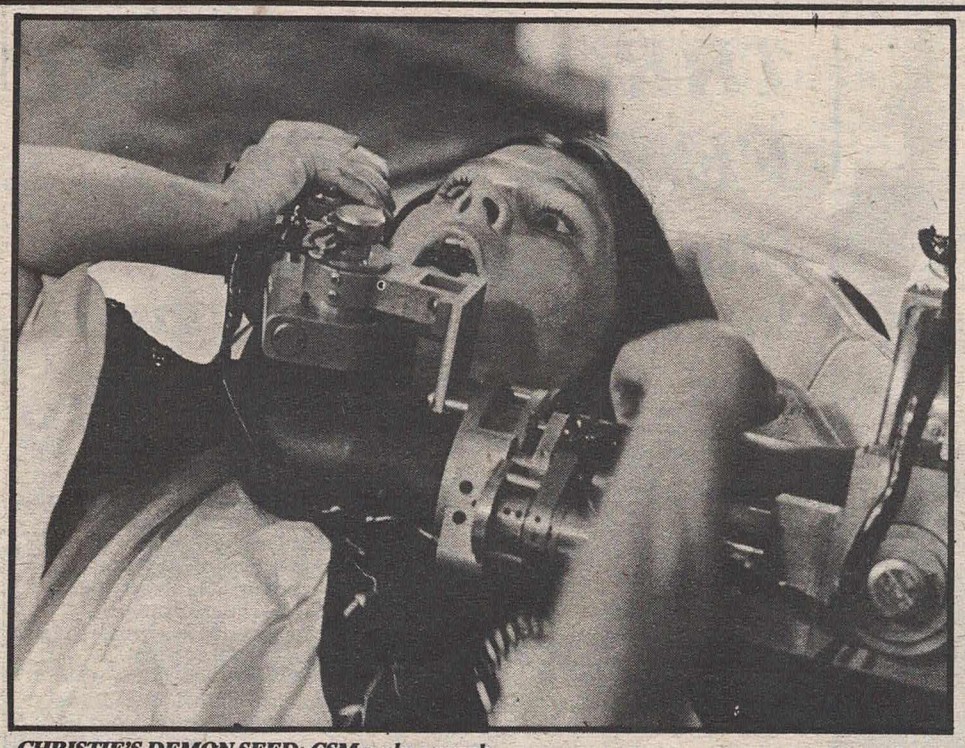
If the film possesses one tangible short-coming, it's that the audience cannot actually sympathise with the heroine's condition. The despicable Lt. Pirison is justly regarded as the villain of the piece, but his unappealing self-centredness is really no worse than the extreme selfish resolve of Adele herself, and thus, as one sits viewing her grisly degeneration, it is remarkably hard to actually feel anything for her.

Thus *Adele H* is ultimately an oddly and unsettlingly 'cold' work that failed to truly satisfy at least this viewer.

**Nick Kent**

*ISABELLE A.: Whaat . . ?*





***CHRISTIE'S DEMON SEED: CSM packs a punch.***

## Demon Seed (AA)

*Directed by Donald Cammel*
*Starring Julie Christie*
*(CIC)*

HOW TO turn an inventive, disturbing novel into a sleazy brainless movie and incidentally waste the time of one of the screen's most gifted denizens . . . all in one easy lesson.

*Demon Seed* is an inviting movie because of (a) the excellence of the Dean R. Koontz novel — about a super computer that goes whacko and impregnates a woman — upon which it was based, (b) the fact that it is directed by Donald Cammell, who co-directed *Performance* with the now-legendary Nicholas Roeg and (c) the fact that Julie Christie is worth watching in *anything* (or nothing at all — Ed).

All these of these upfront plusses are negated by the sheer crassness of the end product.

(a): The screenplay by Roger Jaffe — the movie is produced by *Herb* Jaffe and associate producer is *Steven* C. Jaffe — and Roger O. Hirson distorts the basic premise of Koontz' novel. Their expedient is simple: completely change everybody's motivation and chuck in an entirely unnecesary husband for the protagonist (played, in a characterisation of purest cardboard, by Fritz Weaver).

Then add, in a hamfisted gesture in the direction of the Frankenstein myth, a dumb there - are - some - things - Man - was - never - meant - to - know "moral."

(b) Now we finally know how much of the magic of *Performance* was Cammell's responsibility: zilcho. His direction here is shallow, ham-fisted and lazy: massive electronic visual sequences straight out of *2001*, no attempt to use his actors as anything more than props, and a coarse, ill - thought - out climax aimed at falling in with the *It's Alive/Devil Within Her/Exorcist womb dentata* fantasy trip.

(c) Julie Christie has nothing to do except act haggard and hysterical and get trapped by various nasty-looking machines. This verges on the sinful when one considers how beautifully she could have played some of the scenes in the book during the long section — glossed over with a fast dissolve in the movie — during which she establishes a relationship with the electronic rapist.

Koontz's original novel gave the computer an extraordinarily complex personality : one so totally human that the novel's premise became quietly horrific in an overwhelming extent. Cammell and Jaffe's is a straight forward megalosadist crazy: kind of like a horny Dalek. The effect is therefore laughable where Koontz made it genuinely chilling.

Skip this one unless you're a *Practical Electronics* reader who's been listening to too many Stranglers records.

**Charles Shaar Murray**

## Heart Of Glass (AA)

*Directed by Werner Herzog*
*(Contemporary)*

ANOTHER FORAY into the mystic from perhaps the most original and compelling of the new German film makers (Fassbinder, Wenders, Syberberg, et al).

More unfathomable even than either *The Enigma Of Kasper Hauser* or *The Great Ecstasy Of Woodcarver Steiner*, Herzog's latest is uncompromisingly oblique.

The director's use of a cast (all but one of them) under hypnosis is most effective. All standard perception of character type is suspended as you're confronted with a series of fixed facial expressions or masques that reveal all instantly. Mirrors of the soul.

In the meantime Herzog's command of landscape and visual imagery are breathtaking. Ostensibly about a rural community over taken by mass insanity, *Heart Of Glass* is not just a film but a daunting sight, sound and spirit poem in search of (would we lie to you?) ultimate truths.

It's also blessed with an excellent soundtrack from Popl Vuh.

**Angus MacKinnon**


# Come Poppy Day, remember to help someone forget the war.

The scars of war don't always heal quickly. Not if you're badly disabled, unemployed or living alone on a small pension.

Even so, with enough help ex-service people can forget the past and live rewarding lives in the present.

Today there are hundreds of thousands of such people and their dependants who turn to the Legion for help.

The Legion runs residential homes, convalescent homes and rehabilitation centres. It provides work-shops and jobs. It pays monthly allowances to many who are permanently disabled or war widows.

It gives advice and assistance of every kind through its local branches.

But of course it all takes money. The Royal British Legion depends on your help to help others. Right now it urgently needs collectors during Poppy Week.

Please, give us a hand.

Yes, I would like to do my bit between 7th and 13th November.
I am over 16 years of age.
Please put me in touch with my local organiser.

Name _____

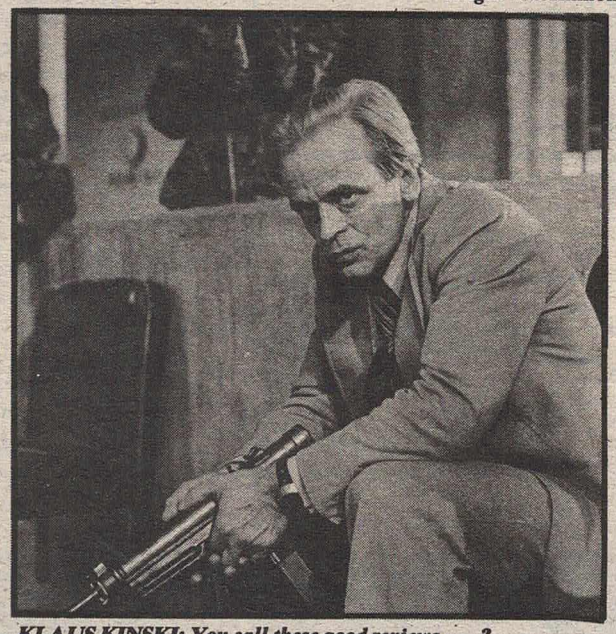
Address _____

_____

_____

**The Royal British Legion Poppy Appeal**

Maidstone, Kent ME20 7NX.
Tel: Maidstone (0622) 77172 (N)

***KLAUS KINSKI: You call these good reviews . . ?***

## Operation Thunderbolt (A)

*Directed by Menahem Golan*
*Starring Assaf Dayan and Klaus Kinsky*
*(EMI)*

THE THIRD version of the Entebbe Raid to hit the screen within months, *Operation Thunderbolt* has the advantage of authenticity, being an all-Israeli production, a fact which also militates against it being up to much as the Israeli film industry is clearly in its infancy.

Unfortunately, authenticity went to the director's head, and no detail escapes him. The sheer multiplicity of phone calls, office interiors, the minutae of delay and waiting, fails to contribute to a head of tension. To grip, truth needs to be shaped. This is narrative film as compulsive windbag.

Conscientiously avoiding hero-figures, director Menahem Golan tries to centre his film on process. We learn little about the terrorist leader, Klaus Kinsky — the amazing megalomaniac from *Aguirre, Wrath Of God* — or about the commando leader, Yoni, who reads Alistair MacLean en route to the raid, explaining that he isn't *that* sort of hero. The passenger list features none of the lay-figures of Hollywood, no reformed drunks, aliases, newly-weds, secret cowards or plucky whores, but gives some half-hearted business to the ex-concentration camp Jew with the number still tattooed on his arm, and a bit of characterisation to the adulterous couple.

The actual raid lasted four minutes, short and sharp. Would that they had then turned their attention on Dov Seltzer, who wrote the soundtrack music. Drums, harmonicas, army choirs and electronics are spread over everything like catsup.

Worthy and dull.

**Brian Case**

# *AROUND THE CIRCUITS*

Revel in a celluloid view of the past with NEW YORK, NEW YORK (A) and VALENTINO (X). De Niro and Nureyev couple with Minelli and Caron for adult fun and games.

Welcome return for BUGSY MALONE (U), feature length kid's fantasy rated as charming even by old bike-boys.

The dependable double-header: Eastwood in THE OUTLAW JOSEY WALES (X) and MAGNUM FORCE (X). Feeling out of step with the world? Bills piling up? Let your agression out in a macho sandwich!

If all else fails: this season's favourite blockbusters: A BRIDGE TOO FAR (A) and SPY WHO LOVED ME (A).

**Dick Tracy**

## The NME Consumers' Guide To The '70s

# SOUL: ARE YOU ON OR OFF THE MUTHA BUS?

*Tear the roof off the Greyhound! Declare the entire Parlia-Funkadelic-Bootsy-ment thang with one raucous voice.*

Pic: JOE STEVENS

**By CLIFF WHITE**

American blacks are fast replacing shackles with shekels.

While Western white topsoil is splitting apart in a turmoil of recrimination, American blacks are pushing up through the confusion in what is, overall, a remarkably cohesive and mutually sustaining positive effort; a general movement towards realistic equality that is still far from home but is at least, and at last, on the right track — as they see it.

The fact that most white critics are currently more impressed with music that reflects their own traumas rather than the optimistic spirit of American blacks is understandable and would also be acceptable if it wasn't for the fact that whites still dominate the complex machinery around the music itself, including the press. Since they do, it behoves them to be considerably less insular than they are at present.

THE CURRENT consensus of opinion seems to be that they got what they wanted but they lost what they had: "they" being American blacks, "what they wanted" being equality of opportunity and "what they had" being musical credibility. The consensus of opinion is, I hardly need add, among white music journalists.

The very fact that in 1977 the overwhelming majority of western music journalists are still white — almost to the extent that you could herd all the upstart nigger writers into the back of the bus and still not see their alien nappy heads in the driving mirror — undermines the comforting myth about equal opportunity (more of which in a minute). It also means that you should approach most published opinions of American black music with extreme caution. Including this one.

In 1963, American black writer LeRoi Jones began an essay on *Jazz and the White Critic* with the simple truth, "Most jazz critics have been white Americans, but most important jazz musicians have not been." The stimulus for his incisive exposure of white arrogance was the music of men like Ornette Coleman, Sonny Rollins, John Coltrane and Cecil Taylor, who, at the time, were being dismissed — nay, virulently attacked — in print as being 'anti-jazz' compared to their predecessors. Jones' quote from A.B. Spellman said it all, "What does anti-jazz mean and who are these ofays who've appointed themselves guardians of last year's blues?"

The same might equally well have been asked about white attitudes to other forms of black musical expression, and as far as I can see the situation is much the same in 1977 as it was in 1963 and before.

THINK ON THIS: In the '50's, most of the comparatively few whites who took serious note of American popular black music were more concerned with pre-war and wartime recordings than contemporary issues, and most of the remaining minority who understood what was happening at the time — R & B, for want of a better phrase — certainly didn't accept the music that came later, the "soul" of the '60s.

A decade on, a new generation of whites — particularly Europeans — had their musical tastes moulded by American popular black music of the '50s, and few of the minority who latched on to the soul of the '60s have displayed much understanding of what has happened to the music in the '70s.

Now, in 1977, I notice an increasing number of white acts (and scribes, of course), both British and American, acknowledging in music and print that the '60s was where it was at for American black music, with nary a one remotely impressed by what is going on today.

In other words, to hark back to LeRoi Jones again, it's just a continuation of 'The Changing Same'. I have no doubt that sometime in the 1980s a further generation of whites will amaze the world with their revelation that during the '70s the American blacks were really on. They'll be ten years too late. As usual.

What they'll see when they look back on the music that is eluding most of its contemporary critics — is the expression of a society that, although still only really in the birth throes of emancipation, has finally found a way and is reaching out for the means.

IF AMERICAN black music of the '70s has, for the most part, been diverse reflections of the same confidently expanding society, there have of course been some eccentric ups and downs within the generally smooth expansion.

The biggest down was the spectacular collapse of the Memphis-based Stax organisation, one of the most virile supporters of black artists in the '60s, which seemed to be reaching new heights of success between 1971 (Isaac Hayes — Shaft"/Johnnie Taylor — "Jody") and 1973 (the magnificent *Wattstax* concert, film and album project) when it was actually surviving on massive debts and borrowed time. Stax eventually crashed into bankruptcy at the beginning of 1976, scattering inumerable talents to the wind, many of whom were snapped up by CBS.

Taylor, who'd exemplified southern soul with a succession of fine records on Stax from 1967 through to the bitter end, has done even better for himself with slightly less abrasive versions of the same on CBS. Hayes, a chain-mail stud with a voice like a tormented buffalo, quit Stax in a flurry of law suits in 1974 and has fared badly, recently admitting bankcruptcy after his abortive Hot Buttered Soul venture.

Many would claim that, in any case, Hayes was superceded by Barry White, who worked himself up to an orgasm of international acclaim in 1973 after ten or more years of obscure hustling. In an astonishing incarnation of The Beauty And The Beast fable, White seduced maidens of all ages with his orchestrated bedside manner and has hardly paused to count his gold records since. Rumours of his waning popularity have just been squashed by yet another smash hit.

*Above: the old school maintains — Brown in action.*
*Inset: Love Unlimited — is it really down to this?*

At about the same time as the first intimation of Stax's troubles leaked out, similar doubts were being expressed about the stability of Motown. The early years of the new decade saw them in top form — notably, Marvin Gaye's exploration of his inner disquiet, first revealed by "What's Going On" in 1970; Stevie Wonder's rise to international respect and influence, which had taken off in the late '60s and broke wide open with his "Talking Book" album and "Superstition" single in 1972; the popularity of Diana Ross (whose first solo recording, "Reach Out And Touch", hit in 1970) and Gladys Knight (whose belated recognition started with "Grapevine" in 1967 but wasn't really consolidated until "If I Were Your Woman" in 1970); and Norman Whitfield's great work, particularly behind The Temptations, Edwin Starr and Undisputed Truth.

However, many of the '60s stalwarts had either disbanded (The Marvelettes, Martha Reeves & The Vandellas) or were waning (The Miracles, The Four Tops, the remaining Supremes); Marvin and Stevie had achieved success by bucking The Corp's rigid system; and, apart from Ms Ross, who is anyway emotionally tied to The Corp, and Smokey Robinson (likewise), the rest of their main stars have since fled to other companies.

Motown survived — and flourished once again — by dismantling their insular structure and signing independent talent, the current leaders of which are The Commodores, a self-contained group of singer/writer/musicians who just about typify modern black America.

AT an even more successful level, the same contemporary black emphasis on self-contained groups of multi-talented musicians who also count among their number several complimentary singers and at least a brace of song-writers is exemplified by Maurice White's Earth, Wind & Fire and George Clinton's Parliafunkadelicment Thang. Neither conglomerate has so far impressed whites to the same extent that they've recently dominated black music; in E,W&F's case, that's mainly because of the group's of exposure . . . until the last 18 months. Judging by the recent success of the Clinton clan — Parliament, Funkadelic, Bootsy's Rubber Band (and other satellites) — their tremendous musical talent, which is not to be confused with their amusing but superficial freak show, is about to be properly recognised for what it's worth.

Although Clinton had been recording since the late '50s and White since the early '60s, the success of their groups — and many other related black acts of the '70's; for instance, The Ohio Players and Rufus, who broke through in 1974, with "Skin Tight" and "Tell Me Something Good" respectively — was largely built on foundations laid by James Brown, Sly Stone and Stevie Wonder — in that order. Wonder I've touched on; Stone I'll come to in a minute. Brown deserves a paragraph to himself.

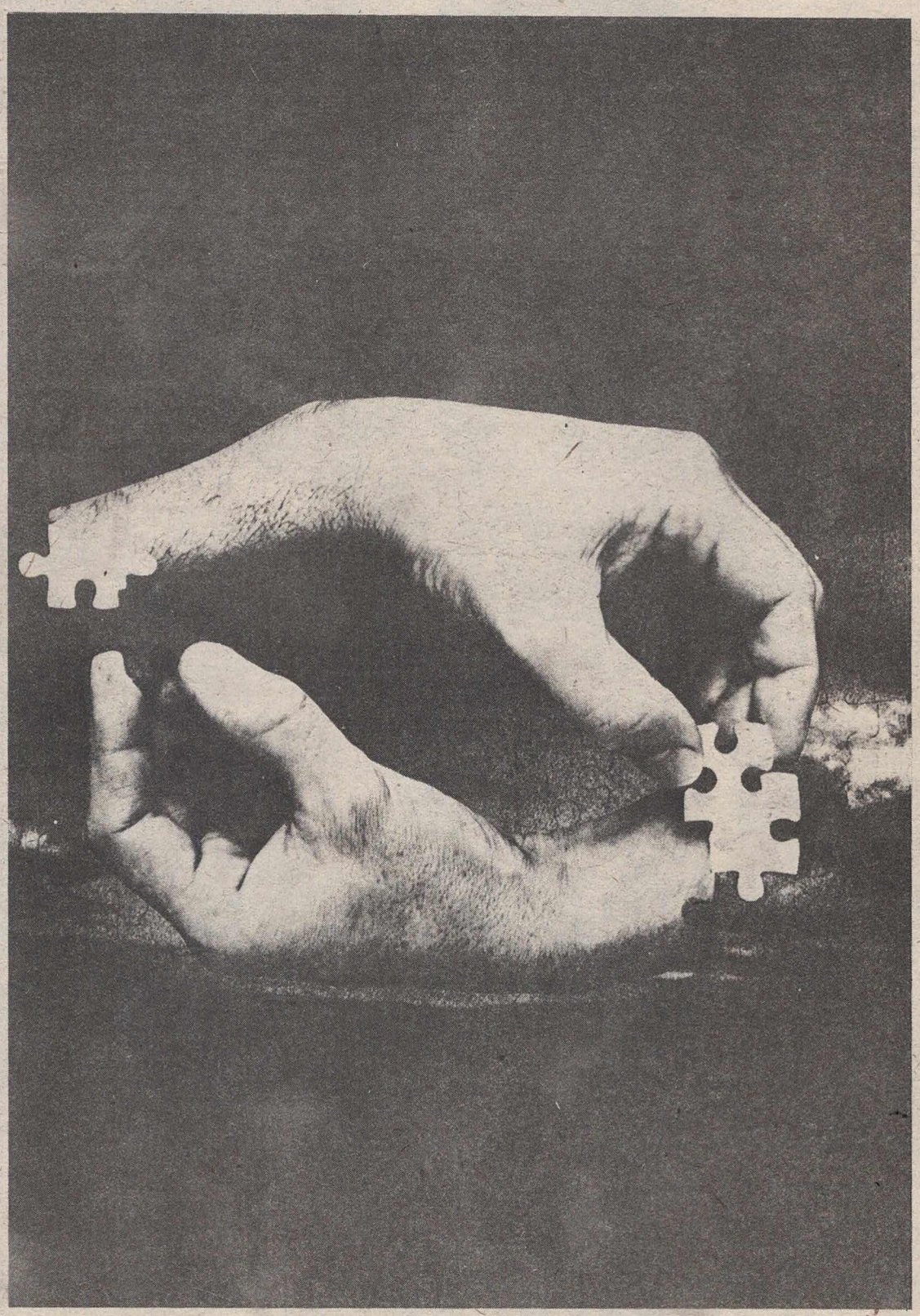
I hope I don't need to remind you that Brown is arguably the most extraordinary and important figure of post-war black music. Rising out of '50s rhythm & blues, he practically rebuilt the core of black music single-handed (if you count his essential accompanists as part of his overall ego), creating unique music in the '60s that has been echoed in virtually all streams of black music in the '70s. By all the laws of Sod he should have faded gracefully away as a new generation adopted, adapted and adorned his basic ideas, but Brown is still as aggressively neurotic as when he first unleashed his tormented soul on the world. He's already outlived many successors and, judging by his erratic but persistent success in the '70s — from "Sex Machine" (1970) through "The Payback" (1974) to "Get Up Offa That Thing" (1976) — he'll still be a force to be reckoned with at the end of the century, let alone the end of the decade.

SLY STONE has proved to be less durable. Riding into the decade on the crest of his five-year parabola of success, by 1972 he'd collapsed into "There's A Riot Going On" and has hardly impressed anyone since. The evidence of his influence on younger black groups is all around, though.

Sly not only influenced musicians, his success seems to have helped jog the CBS corporation into a brand new bag. After only a token acknowledgement of black music before the '70s, they changed tack with such amazing energy that, now, whenever a black act is seen to be leaving any other company they're automatically assumed to be heading for CBS.

*Continues over page*

SOLUTION



Solution are masters of their art. Individually superb musicians, collectively they form one of Holland's top bands. Now they present a true masterpiece, covering a wide musical spectrum that includes among its influences contemporary jazz, West Coast rock and Pink Floyd. Solution, masters of a unique style.

FULLY INTERLOCKING

Available on tape ROLL 8

THE ROCKET RECORD COMPANY

Marketed by EMI Records Limited, 20, Manchester Square, London W1A 1ES


● *From previous page*

CBS made its first move by assuming distribution of Gamble-Huff's newly-formed Philadelphia International complex, heart of 'The Philly Sound', which had been building steadily in the late '60s but really took off in a big way in 1972 (notably, The O'Jays — "Back Stabbers"/Harold Melvin & The Blue Notes — "I Miss You").

Next into the fold were The Isley Brothers, a veteran trio who'd aspired to New Breed credibility with "It's Your Thing" in 1969 and won it when they became a self-sufficent sextet and smashed with their first CBS-distributed single ("That Lady") and album ("3+3") in 1973. About the same time, E,W&F joined CBS from Warners and immediately began their rise to become the biggest black act of the '70s. Apart from their own success they're also now creating hits for others (Deniece Williams, The Emotions).

After a decade of traditional role-playing and three years of trial and error, in 1974 Labelle also made their mark on the '70s by joining CBS, where they began their three years of glory with "Lady Marmalade". Recently separated, two of the three ladies are still with CBS and, despite white reservations about their first solo efforts, will undoubtedly surface in their respective orbits.

Around them, CBS now have an extensive roster of black talent — some say far too much to handle effectively — including several top survivors from yesteryear; Joe Tex & Bobby Wommack (who have already achieved some degree of bi-racial respect, Tex in the '60s, Wommack throughout the '70s) and Tyrone Davis & Z.Z. Hill (who have largely been overlooked by whites). The fact that the average age of successful black artists is still noticeably higher than whites of equivalent stature is indicative of the remaining inequality in the music industry. Blacks don't take up a musical career any later in life than whites; they just have to hustle a lot longer to make any headway.

THE NEARER I get to the end of my alloted column inches, the more it's emphasised that you can't realistically shove the expansive variety of black music into a little box labelled 'soul' and hide it on the underside of white prejudice.

I still haven't mentioned the Miami TK set-up, where Betty Wright, KC & The Sunshine Band, George McCrae, Latimore and others rose from a nest of talent in the mid- 70's; Curtis Mayfield, who stepped out of The Impressions in 1970 to become a major solo force, from "Superfly" (1972) to his productions for the likes of The Staples and Aretha Franklin; Aretha herself, who continues to fend off younger competition — particularly Millie Jackson, the leader of a fiery group of ladies that includes Denise LaSalle, Laura Lee, Shirley Brown and Ann Peebles.

Peebles reminds me of her stable-mate, Al Green, the star of Willie Mitchell's Hi label from "Tired Of Being Alone" (1971) through to his recent drop in popularity. But if Mitchell's productions are suspected of being redundant, let that be knocked on the head by O.V. Wright's latest album, "Into Something (Can't Shake Loose)", a dynamite release.

Gawd almighty. I've just realised that I haven't even yet got to Allen Toussaint and The Meters, War, the whole so-called soul-jazz explosion, exemplary vocal groups like The Chi-Lites and The Manhattans . . . what an incredible decade the '70s has so far been for black music. And here I've run out of space and time without once mentioning disco.

Oh shit, blown it again.

**LEO SAYER:**
***Thunder In My Heart (Chrysalis)***

SAYER'S POSITION as a teenybop version of Boz Scaggs should be strengthened by this latest set. It's his second produced by Richard Perry, and even the weaker songs are tarted up with relentless disco drums and nifty arrangements.

It's a far cry from Sayer's first tentative recordings, and his detractors will no doubt consider it a further example of his decline. But jobbing singers must go where the work is, and Sayer has established himself firmly in the American mainstream.

The main cause for concern must be the glaring lack of an obvious successor to Sayer's biggest single "When I Need You". All the clever studio trickery at Perry's disposal can't conceal a fundamental weakness in the song-writing department.

John Vastano's "There Isn't Anything" is the nearest to a memorable schmaltzy ballad that Sayer can get, and the lyrics are too fussy to stick. But you can never tell with this kind of stuff.

There are a number of fine dance tunes here. "Fool For Your Love", "Everything I've Got" and "It's Over" among them. The title track, though, is the strongest and that suggests the album may have shot its load in one go.

Still, Sayer's undoubted vocal skills remain intact. Such is his range that you sometimes think it's a different performer from track to track.

If this disco commitment proves to be a blind alley, Sayer clearly has the talent to survive into the next era.

**Bob Edmands**

**STOMU YAMASHTA**
***Go Too (Arista)***

IF AT first you succeed then do it again, and this album smacks of just that. Formula tainted by opportunism.

It might seem unchivalrous to level such criticism at only the second of what promises to be a series, but the idea of Stomu Yamashta's "Go" hangs by a tenuous thread.

The first "Go" album — graced by the presence of Stevie Winwood, who is conspicuously absent here — spun around a stellar allegory beyond my ken.

"Go Too" merely repeats the pattern, this time on Arista, without a stage production and with so far no claims to a concept.

My cynicism was aroused since I don't understand why Yamashta has felt it wise to surround himself with Mike Shrieve, Al DiMeola, Klaus Schulze and Paul Jackson when, with the exception of DiMeola, they are no more competent than his old band. Their function here is as session men; it's Yamashta who writes and produces the music.

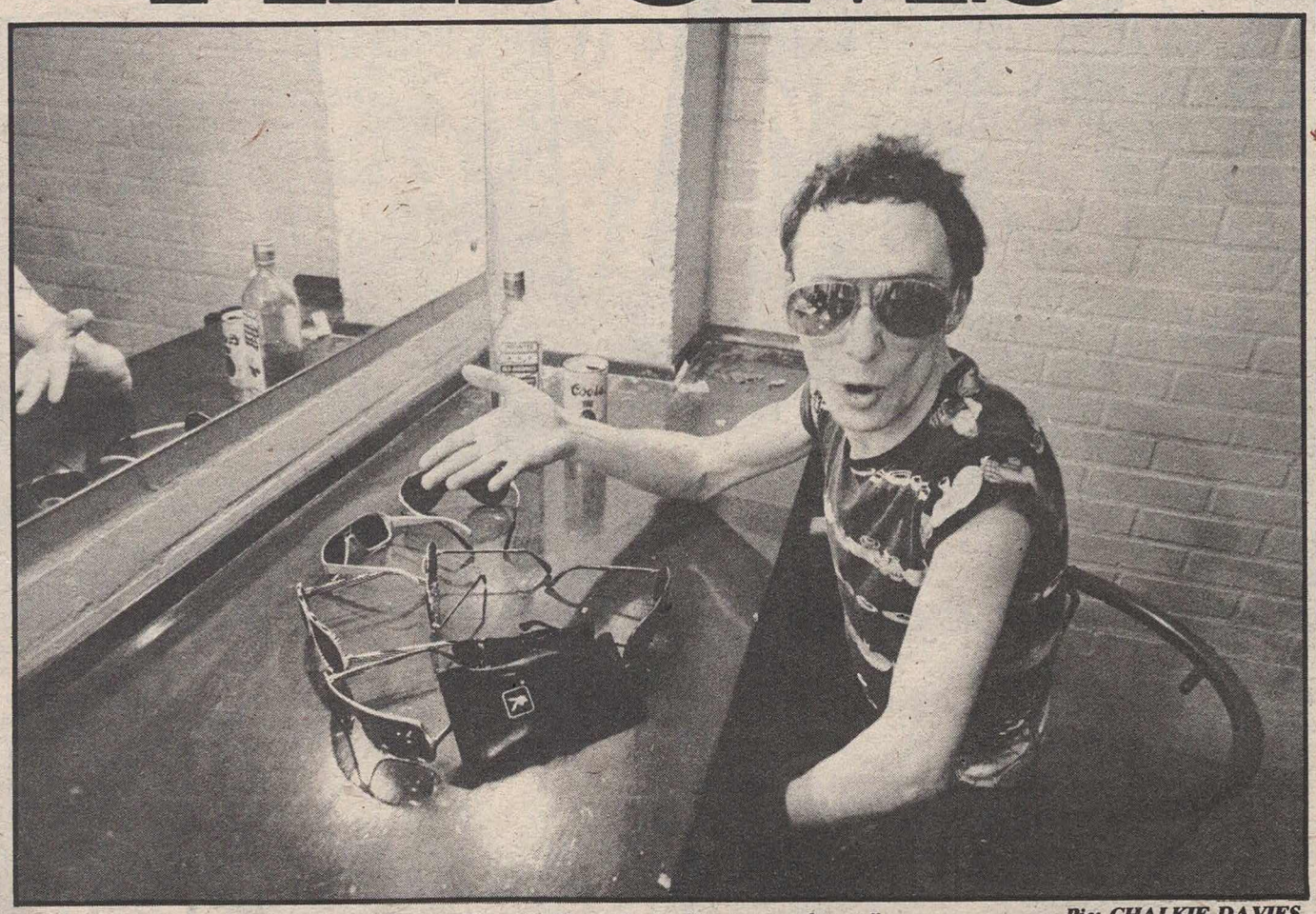
Simply put, the music on "Go Too" is Return To Forever meets The Brothers Johnson on fairly even terms. Grandiose orchestrations and tape and synthesiser dallyings between tracks lump the thing together with a sense of the epic.

Yamashta's talent for sound arrangement is stunning within the songs but, with the exception of the opening of side two, invisible on the extraneous bridging noises. Surprisingly, he can knock out a fair soul tune, and I might have liked this album if it was seven simple, tight songs. As it is, it's badly bloated.

If you liked the first album there's no reason why you shouldn't like this, but if you bought that then you more or less have this already.

**Paul Rambali**

# ALBUMS



*"Whaddyoumean — can do that again? But you'll never believe who I sold some to today. . ."* *Pic: CHALKIE DAVIES*

## SHOOT WHEN YOU SEE THE RIMS OF THEIR SHADES

**ROD STEWART**
*Foot Loose And Fancy Free (Riva)*

THERE ARE some instantly disquieting features about this album — the packaging is too extravagant and hence the retail price (an astronomical £4.50p., would you believe) excessive; the titles of the songs appear sadly uninteresting — half begin with the word 'You' — and there are only eight altogether anyway.

The other immediate prejudice, of course, concerns Stewart himself, whose current life-style (as shown by the BBC's *Rod The Mod Comes Of Age*, and as chronicled by a popular press which would invariably slake its thirst for news of the scandals and *amours impropres* of the rich and famous by giving ample coverage to Rod's every indiscretion) has amply illustrated most of the tedious excesses that the rapid acquisition of unlimited wealth is heir to.

Further, his own occasional solo appearances have revealed him to be purposely exaggerating the only alienating features of his act when he was front man for The Faces. It was getting to the point — around the time that "The First Cut Is The Deepest" was No.1 — that the sole displeasing aspect of Rod's songs was the discomfiture of actually watching him perform them on television.

So let's rule all such considerations out of court; because the lack of personal dignity with which Rod seems to comport himself in his public private life is practically in inverse proportion to the taste and restraint he shows in his professional activities, his recording ones at least.

There is no need to make excuses for Stewart's ostentatious donning of the mantle of superstar when his own music defends him so eloquently. "Foot Loose And Fancy Free" merely serves as a forceful reminder of why we all loved him anyway before he moved to Hollywood. He makes music with guts, energy and an unflinching determination to capture the pith of every emotional moment. In fact however unreal his life-style may have become, his sense of psychic reality remains penetratingly acute.

It's not without significance that his debut solo album, "An Old Raincoat Never Lets You Down", was released in 1970, for this new album re-affirms Stewart's place as the major talent of the decade. He has never strayed far from the well-head of popular music or the traditional virtues that Chuck Berry and The Beatles laid down — allying first-rate melodies with lyrics that combine the qualities of simplicity and intelligence.

"Foot Loose and Fancy Free" is the first album Stewart has made with his own full-time band, and the results are exhilarating. Side one (again referred to as the 'fast' side) opens with "Hot Legs", a song that both musically and lyrically merits the adjective "raunchy", since it possesses both a piledriving funkiness and lyrics about a 17-year-old nymphet who can't get enough. *(Gonna need a shot of Vitamin E/Before you're finished with me.")* It's a song that is directly in the mould of archetypal Stewart rockers, and the next track, "You're Insane", has a refreshingly different rhythm.

The acoustic guitar intro to "You're In My Heart" prepares the ground for another of Stewart's classic compositions. While the melody is sublime, the lyrics are truly moving; redundant to wonder (as the *Daily Mirror* has already done) whether or not they're about Britt; they're universal.

After a song of such effortless beauty, the up-tempo "Born Loose" with its wind-down/wind-up hiatus seems thoroughly raw; it's shadow and light, and Stewart achieves the contrast he evidently felt was necessary. In fact, it's such an effective gambit, it makes nonsense of his continuing infatuation with the fast/slow scheme of things.

Two things emerge from side one. The first is the advantage of Rod's working with his own band, since he has achieved the fierce drive and air of spontaneity that he presumably desired — it really sounds recorded live in the studio, an impression enhanced by Stewart's ebullience and also the decision virtually to eliminate tracking space between each song.

The second is that the notion of using the apparent extravagance of three guitarists (lead, rhythm and bottleneck) has been entirely vindicated, since on those tracks where they have all been employed, the different textures of sound have been fused perfectly.

So that's side one, and that's excellent. Side two is a little better, if vastly different in character.

At the time I first heard "You Keep Me Hangin' On" it seemed a rather lacklustre follow-up to "You Can't Hurry Love", It was much more than that, of course, but even so it was only in subsequent years that the song won its spurs as a minor masterpiece.

This treatment — built around a prominent keyboards/percussion axis that inevitably leans closer to Vanilla Fudge than The Supremes — is nonetheless an inventive interpretation. There's an orchestral bridge which set me in mind of — ahem — "Mac Arthur Park". The lightness of touch of Stewart and producer Tom Dowd is again evident, and the ground for the return of the vocals is perfectly laid. (And it's at this juncture that you realise just how good Stewart's vocals are.)

*Wonder who that scrawling little geezer was who sold us these dodgy shades?*

"(If Loving You Is Wrong) I Don't Want To Be Right", the album's only other non-original, was a U.S. No.1 hit for Luther Ingram some years back, but unhappily was never issued over here. However Stewart probably found it the same place he found "It's Not The Spotlight" — on Bobby Bland's excellent "His California Album", a fertile source of material indeed. Stewart's respect for the song is evidently immense, and the rendition is straightforward; which, given the vocals, Steve Cropper's guitar and Phil Kenzie's sax, means the end result is a satisfying achievement.

The last tracks are a pair of his own compositions, quite good enough to set beside "Jo's Lament" and "Lady Day" from "Gasoline Alley".

"You Got A Nerve" expresses feelings as venomous as those on Dylan's "Positively 4th Street", the song on which it was clearly modelled. However, the whistling at the end seems tastelessly inappropriate, and is the only jarring note (or series of notes) on the album.

The final track finds Stewart analysing his own motives, much in the manner of a Paul Simon. He pulls it off, and it's a majestic ending.

Like Van Morrison, Stewart will presumably never again make a record with the particular magic of his first two solo albums, but "Foot Loose And Fancy Free" shows his powers of alchemy have not diminished. This is a mature and confident work — Stewart's best album for six years. And in the interim, there might have been better albums, but right now I can't bring any to mind.

**Bob Woffinden**

*("Foot Loose And Fancy Free" will be released by Riva Records on October 28.)*

---

**GRAHAM PARKER AND THE RUMOUR**
*Stick To Me (Vertigo)*

NO FANCY rhetoric needed for this task. No high-handed verbal fanfares either. The facts speak for themselves.

This, Parker and company's third opus, marks the spot where the adjective dial slips easily from a jubilant "very good" to a full-throated "great" as Parker eases gracefully out of the shade of innumerable influences and comparisons to finally walk tall on his own terms.

I mean, let's just forget Van Morrison and all those other crusty grand old men for this one because, if nothing else, "Stick To Me" proves conclusively that the real inspiration and creative tenacity is being taken care of by the youngbloods — right now.

To business then. Where this latest Parker record really takes charge is in its cocksure ability to create and fire off that sorely rarified brand of wild raging rhythm 'n' blues packing twin aces — intensity and superb arrangements — cooked to just the right rabid heat.

Nick Lowe's production, though it tends occasionally to sound a mite top heavy, jampacks everything clenched-fist tight in a fashion not unlike that of classic Rolling Stone tracks wherein the vocals spit and crack hard against the instrumental grain.

The album itself wisely concentrates on feistily paced items. In fact the faster the song, the more conclusive the power from all quarters comes across.

"Stick To Me" and "Soul On Ice" are arguably the most immediately impressive cuts; they positively rage along with incredibly purposeful authority, the former embellished and powered further by horns and strings, the latter whipped up to a giddily impressive chorus and bearing all the highbred class of an instant classic.

This pair are especially heartening in that they display not only Parker's superbly tough vocalese (he really has developed into a first rate r'n'b singer) but also his ability to construct compositions that don't merely follow set patterns tastefully but form their own constructions, in much the same way that all the white r'n'b masters Parker was always compared to have.

The spirited pace in fact rarely decreases, sweeping through minor league delights like the more rock and roll orientated "Clear Head" and "New York Shuffle" straight into the drama of "Thunder And Rain", the main hook of which lodges itself right in the brain at first hearing.

If this album has one failing it lies with Parker's seeming infatuation with the 'black hipster' pose which provides the album with a gracelessly pretentious nadir of an attempted masterpiece entitled "The Hell In Harlem".

When I witnessed the band several months ago, this number was given a particularly strong spotlight going from almost theatrical big band rock to a steamy reggaefied section, the diversity of which immediately impressed.

On record though all its deficiencies become apparent, not to mention its harbouring in its very dumb glorification of the soulfulness of Harlem the ugly potential of Parker himself falling for the whole "my skin is white but my soul is black" crap that has already turned some fine singers like Eric Burdon and Steve Marriott into gross and tasteless parodies.

In fact the reason that makes a statement like "Harlem" doubly redundant is that virtually the rest of "Stick To Me" is a majestic example of pure rhythm and blues — the inspiration level, creativity and general power of which totally transcend the grisly issue of colour and social background.

It's a gift that the Stones at their best have displayed — similarly Van Morrison and Mose Allison.

And now with "Stick To Me" granting only a few drawbacks, Graham Parker can now add his name to that select pantheon.

**Nick Kent**

*Manfred Mann and group bring on the nubiles as early as October '65.*

# *Are You Ready For The . . .* 1960's?

*The Searchers front "Sweet For My Sweet" decor — geddit?*

## *Nostalgibuzzagogo (starts here)*

**MANFRED MANN**
*The Best Of Manfred Mann (EMI)*
**BILLY J. KRAMER & THE DAKOTAS**
*The Best Of Billy J. Kramer & The Dakotas (EMI)*
**PETER & GORDON**
*The Best Of Peter & Gordon (EMI)*
**THE SEARCHERS**
*The Searchers File (Pye)*
**STATUS QUO**
*The Status Quo File (Pye)*
**MUNGO JERRY**
*The Mungo Jerry File (Pye)*
**VARIOUS ARTISTS**
*The 60's File (Pye)*

THERE'S JUST one little question which I'd like to put to all of you gathered here tonight, friends, and it's very short and very simple and you can answer it without the tiniest little bit of hesitation or confusion or delay. Put simply, it's this: Are you ready for the 1960's?

If your yea is yea, then rest assured that the 1960's are most certainly ready for *you*, and that your friendly neighbourhood record companies will be delighted to drag — kicking and screaming — everything that moved during that infamous decade out of its crypt and serve it up to you on a platter.

If your nay is nay, then forget it. You won't want to buy any of the albums listed above and you won't even want to read this review, so turn the page and you'll find something cute and contemporary to read about instead. Okay!

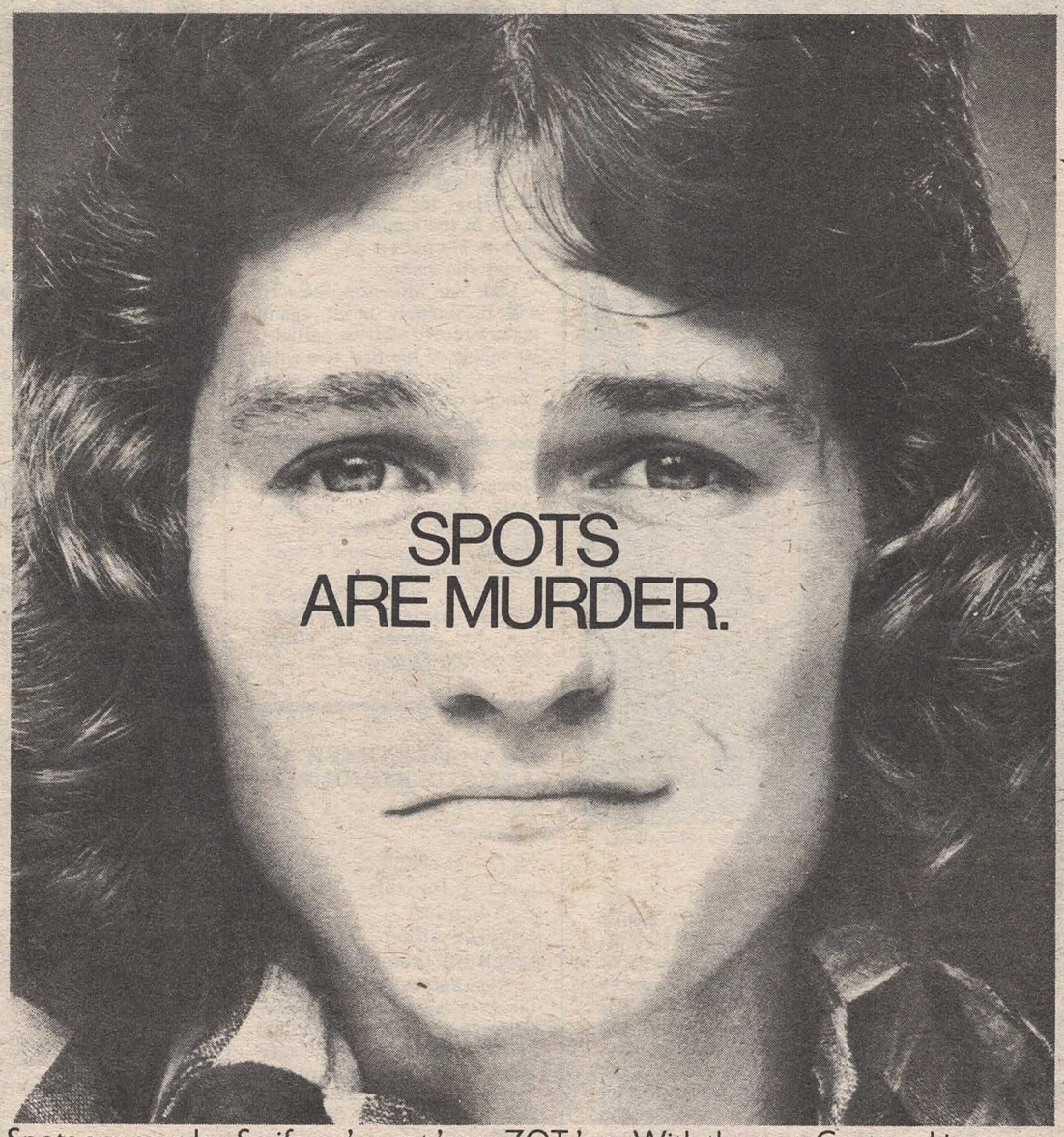
For a start, there's Merseybeat, as represented by The Searchers on the one hand and Billy J. and his boys on the other. Billy J. was a competent, urbane singer and the Dakotas were a fair Shadows clone, but only the Lennon-McCartney songs with which Brian Epstein got him kitted out retain even a modicum of interest and relevance in the Modern World: "Do You Want To Know A Secret" (actually an improvement on the Beatles version because the arrangement was drippy and George Harrison sang it), "I Call Your Name" (beaten to a pulp by the Fabs' version because Lennon sang it), "I'll Be On My Way" and "From A Window" coming off best.

Kramer sang too clean to compete with even the boyish energy of the other Mersey attempts to capture an R'n'B feel, and his early eclipse was due to a combination of the rising standards of feel and commitment on the part of the rest of the contemporary Britbeat groups and the rapid disenchantment with all things Liverpudlian that soon overtook the general public.

Only the best survived — which is why "The Best Of Billy J. Kramer & The Dakotas" is mostly a waste of vinyl and also why "The Searchers File" effortlessly maintains its momentum until the beginning of side four. The liner notes point out that The Searchers were Lennon and McCartney's own favourite scouse band, which leads one to wonder why Epstein didn't manage them instead of wattles-and-feathers outfits like Gerry & The Pacemakers, Billy J., Tommy Quickly et al. They did R'n'B (with a nice line in covers of Coasters songs like "Love Potion Number 9" and "Farmer John"), and a neat mixture of Straight Pop, Country, and Folk Rock with jangling, chiming 12-strings and deluxe harmonies that made them sound like a trial run for The Byrds.

"The Searchers File" contains all the hit singles and a judicious helping of elpee and eepee tracks, but the hits are the standouts so call their


# New Cepton *zots* spots!




Spots are murder. So if you've got 'em – ZOT 'em. With the new Cepton skin range.

Cepton Lotion and Gel work fast to kill spot-causing germs–then set up an "all-clear zone" on your skin.

An army of germ killers. Wipe on the Lotion. Dab on the Gel. New Cepton goes to work–killing germs and setting up an all-clear zone that lasts for hours and hours. That's why, when Cepton ZOTS spots, they stay zotted!

Something really different for really oily skin. Cepton Facial Scrub is a lathering cleanser you use in place of soap. It has thousands of deep cleansing dirt-seeking particles–their mild abrasive action really deep-cleanses oil and dead skin off your face, leaving skin amazingly soft, clean and healthy.

Cepton

Ask for it at your Chemist now!

names with pride: "Sweets For My Sweet", "Sugar And Spice", "Needles And Pinzza!", "Don't Throw Your Love Away", "When You Walk In The Room" (a Jackie De Shannon song and the most Byrds-like record the Byrds never made), "What Have They Done To The Rain" (real Golden Protest, that), "Goodbye My Love" (possibly their finest hour), "He's Got No Love" and "Take Me For What I'm Worth" (the last-named written by P. F. Sloan and their last good record).

Peter and Gordon weren't Merseybeat — quite the reverse, they were well-bred little students out slumming and rubbing up against Our Music (to paraphrase a well-known contemporary thinker) — but they had a Beatles connection which netted them a couple of Beatle-penned hits with "World Without Love" and "Nobody I Know."

The rest of their "Best Of" contains some of the wimpiest prissy-ass folk club drivel it's ever been my misfortune to hear, and I bet Peter and Gordon are glad that they're not performing any more. It would be overly nasty to suggest that Peter Asher's current production success with Linda Ronstadt and her ilk is but the logical extension of the wimp-folkery he was peddling in the mid-'60s, so I won't.

Manfred Mann were a much healthier manifestation of their time, though. A neutral ground between quality pop, soft-core modern jazz and frenetic mouth-harp and maraccas Early Britblues, they had the *de rigeur* string of hits (even though the greatest and silliest of the lot "Hubble Bubble Toil And Trouble" seems to have slipped the compiler's net), and did some very hip stuff on their albums and EPs. Paul Jones wrote some lyrics that were simultaneously literate, colloquial and funky, and the standard of

● *I'm Billy J. — fly me*

soloing in the band (Jones on harp, Mike Vickers on guitar, flute and alto saxophone and Manfred himself on piano, electric piano and organ) was equalled or excelled only by Clapton and later Beck in the Yardbirds, Alan Price in the Animals, George Harrison in the Beatles and Keith Richard and Brian Jones in the Stones.

I could've done without "Hi Lilli Hi Lo" (their version is better than Richard Chamberlain's but not a patch on Alan Price's) or their uncharacteristically weak version of Muddy Waters' "Got My Mojo Workin'", but "5-4-3-2-1", "Do Wah Diddy Diddy" and the sublime "Pretty Flamingo" are all present and correct and in pretty good company.

The Status Quo set traces their progress from late '60s Carnaby St psychedelic bubblegum darlings through to the first stirrings of the monster headbangers band that we all know and some of us love. It opens up with "Pictures Of Matchstick Men" and goes through assorted weirdnesses like Bee Gees covers and absurd pseudo-symphonic ballads before keyboard player Roy Lynes makes his exit and the band settle down to play its unique brand of one-dimensional blues copes and earnest shuffles.

The trouble with Quo's bluesish stuff is that Rossi's cardboard voice and non-personality guitar work are inadequate filling for the deceptively simple vessel of the blues form. Best bits: the throwaway "Nanana", the stomping "Junior's Wailing" and the sinister detachment of "In My Chair".. Quo freaks who've stayed with the Vertigo albums up until now will probably find this invaluable. Me, I'll pass.

Mungo Jerry weren't '60s, but their compilation is in the same uniform edition as all the others (Pye have done a "Kinks File" as well: Why didn't I get that instead?) Mungo Jerry "Best Of" double is basically nothing more than an E.P. with delusions of grandeur. The singles are mostly okay, particularly "You Don't Have To Be In The Army To Fight In The War", "Baby Jump", "Wild Love" and "Alright Alright Alright", but Ray Dorset's cider-swilling electric skiffle gets astonishingly tedious to the point of being actively annoying over the span of four sides.

At this point, I should mention that the checklist of sources for the material — chart positions, catalogue numbers etc — included with all the "File" series contains one startling omission: the titles of the albums from which some of the tracks are drawn. I don't find it particularly helpful to be informed that a song comes from NSPL 18031 or whatever.

Finally, there's "The '60s File", a collection of singles famous and obscure, most of which I remember from long nights listening to the record company-sponsored shows on Radio Luxembourg fifteen or so years ago.

There's treasures and trash and numerous intermediary categories: both of the Honeycombs' hits ("Have I The Right" and "That's The Way"); both of the Rockin' Berries', notably the sublime Beach Boys' cop "He's In Town"; a track from the Chants, who later mutated into The Real Thing; Merseynurd Tommy Quickly's version of "Wild Side Of Life" (a recent hit for Quo); Joe Brown's "A Picture Of You" (whatever happened to the Brooks Brothers' "Warpaint" and "Ain't Gonna Wash For A Week", then?); The Migil 5's "Mockingbird Hill"; the Undertakers' excellent "Just A Little Bit" (one that I nearly bought when I was thirteen) and an absolutely terrible version of "Wipe Out" by a group called The Saints (no relation).

Finally, pay special attention to Cyril Davies and his Rhythm and Blues All Stars' "Country Line Special" and "Preachin' The Blues'. They represent a significant slice of his entire recorded output.

In real terms, the highlights of the set are The Kinks' "You Really Got Me" and "Don't Throw Your Love Away", but you should have those already whether you were there at the time or not.

Out of this particular batch of nostalgibuzz artefacts, I'd recommend the Searchers and Manfred Mann albums, plus "The '60s File" grab-bag if you were (a) around at the time or (b) if you fancy yourself as a rock archivist.

God, I can't wait for the "Golden Years Of Punk Rock" album which K-Tel will be releasing in 1986 . . . if there's anyone left to buy it.

**Charles Shaar Murray**

# IMPORTS

**CURTIS MAYFIELD, fast becoming black music's answer to Franz Waxman, has two further movie soundtracks to his credit in "A Piece Of The Action" and "Short Eyes" (both Curtom).**

The former, which features the voice of Mavis Staples, is the musical backdrop to Bill Cosby and Sidney Poitier's latest cinematic caper, while "Short Eyes", with Curtis not only writing and producing but also performing, comes from the movie version of Miguel Pinero's prizewinning play about Clark Davis, an imprisoned child-molester who's reviled and detested by his fellow prisoners.

**Members of the Rundgren fan club who haven't latched on to their hero's more recent exploits on disc might care to bend an ear to "Bat Out Of Hell" (Epic) by a group known as Meatloaf. Though all the songs are penned by a keyboard-player named Jim Steinman, the guitar-work throughout the elpee is performed by the Runt, who also garnered the production credits, chipped in a few background vocals, added some percussion effects and hired Edgar Winter to chip in a modicum of sleazy sax.**

**New Birth,** whose "Blind Baby" I still dig out from time to time, have a Warners album in "Behold The Mighty Army", while **Impact,** the group formed by ex-Temptation Damon Harris, have switched from Atlantic to Fantasy for "The Pack Is Back." **Charlie Daniel's** "Midnight Wind" (Epic) would appear to be a true newie and not one of those Kama Sutra items that Epic are so fond of repackaging and marketing under different titles — but "Smoke From A Distant Fire" (Warner Bros) is a revamp job, merely being a second time a round for the original **Sandford-Townsend Band's** album. I hear news of a European treble-album boxed set from Lou Reed which has (gasp!) one previously unreleased track. But while snooping around Charmdale's warehouse, I did espy copies of the **Damned's** "New Rose" single. Once released on Stiff, it became quickly deleted. And now, it seems, Skydog have nipped in to provide the disc with a French release.

"Babes On Broadway" (Columbia), third album by New York outfit **Artful Dodger** — and one that contain's a cut called "Idi Amin Stomp" — could prove worth checking out, while "Starwood" (Columbia) looks interesting enough, if only because the band is managed by Bill McEuen of Dirt Band fame.

Chicken Hirsh, Bruce Barthol, Barry Melton and David Bennett Cohen all rejoined **Country Joe McDonald** for "Reunion" (Fantasy), which should be good news for Fish fans and whale lovers, while those who like their bozos to come dobro equipped will probably welcome the arrival of the **New Riders Of The Purple Sage's** "Marin Country Line" (MGA).

All of which just leaves me to terminate with a brief run down of this week's other newies, a list that includes **Phoebe Snow's** "Never Letting Go" (Columbia), **The Rowans'** "Jubilation" (Asylum), **Bill Monroe's** "Bluegrass Memories" (MCA), **Edwin Hawkins** "The Comforter" (Birthright), **Kansas'** "Point Of Know Return" (Kirshner), **Chocolate Milk's** Toussaint-produced "We're All In This Together" (RCA), **Ronnie Dyson's** "Love In All Flavors" (Columbia), and "George Thorogood And The Destroyers" (Rounder) by a white r'n'b band who play in the Hound Dog Taylor tradition.

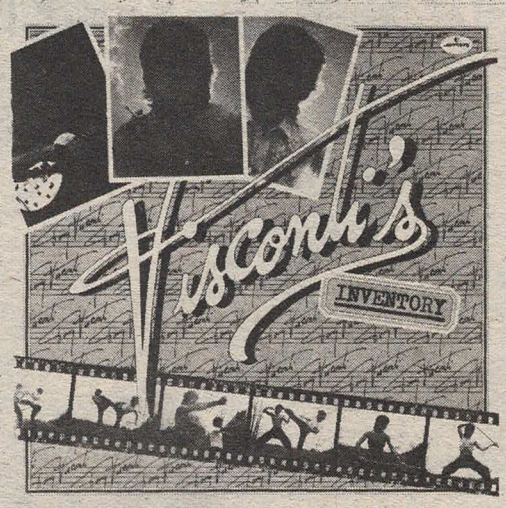
**Fred Dellar**


At last, the producer of David Bowie, T. Rex and Thin Lizzy is using his talents on an exciting new performer...

Himself.

Visconti

INVENTORY

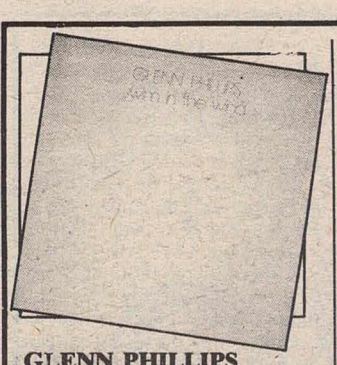



Tony Visconti's first solo album

includes his outrageous new single "Mope-itty Mope Stomp"

mercury marketed by phonogram

Single 6007 150 Album 9102 602



**GLENN PHILLIPS**
*Swim In The Wind (Virgin)*

LOWELL GEORGE thinks Glenn Phillips is some hot potato, and is given to freely bestowing upon him the epithet 'amazing'.

Now I myself react thusly to Lowell George, therefore it was with interest and a degree of anticipation that I bent by ears to Glenn Phillips.

I am forced to conclude, though, that Phillips is one of Mr George's private vices, and will probably remain that way. He is a guitar player of considerable adroitness, but he makes boring records. This is his second. His first, "Lost At Sea", which was a homegrown effort, first available on the Atlanta guitarist's own Snow Star label and later released here through Virgin, was at least more varied and imaginative than this.

Neither album has been blessed with tunes of much substance. In the context of this type of record — a collection of guitar instrumentals with a small, everyday backing band — coming up with sufficiently strong material must, I admit, be difficult. The easier route for a modern guitar whizz would be the jazz-rock technoflash idiom, where all that's needed is a funky riff.

Phillips, however, takes it the hard way and plays twelve short songs, ranging from country funk to rock to benign pastoral improvisation to an especially strange little number called "Druid Hill", which could have come from a big production western soundtrack since it evokes plains, campfires and technicolor sundowns.

Indeed, this record is like a series of soundtrack themes without a film; middling tunes, pretty instrumentals that drift innocuously into the atmosphere. All this is of no consequence if all you want to listen to is his guitar prowess. Lowell George wasn't wrong here; Phillips plays a hot biscuit. He fires off cunning dizbuster runs, sometimes reaching warped intensity, always with lyrical grace.

Imagine, if you will, an album's worth of the deliriousness perpetrated by Winged Eel Fingerling's guitar on "Alice In Blunderland" from Beefheart's "Spotlight Kid" album and you'll have a fair idea of what Phillips is capable of. "Swim In The Wind", though in some ways redolent of Beefheart's music, is sadly not that animal.

Glenn Phillips should join a band.

**Paul Rambali**

**GRAHAM BONNET**
*Graham Bonnet (Ring O'Records)*

WHEN RAY Clemence was twelve he had a ball put past him by a guy called Graham Bonnet. Since that memorable day Graham Bonnet has been a waiter, a butcher and a musician of the all-sorts variety. He's the owner of the Dulux dog, he's been in a film with Diana Dors and John Le Mesurier, he's one of life's failures. Cruel.

He's 29 and this is his first album, pushed with moderate hype. Angles: "a voice capable of hitting G above C"; an incongruous, optimistic distortion of the moody James Dean persona; something Da Vinci never called talent but friends in right places and — well, it's back to that voice.

Bonnet's is not a particularly splendid or unique voice, a generally moderate, controlled belter possessing effortless flexibility and smooth, unpolluted understanding. No shivers down the spine; Elton John's probably envious, Tom Jones not.

The Voice is the album's main prop. There's talented musicians helping, a number of cover versions of some nice and not so nice tunes, mature arrangements too.

The first side happens to be better than the second, but even then it's little more than roughly sophisticated dross. The material taps others' brilliance and is arranged with obvious, easy appeal; it's ultimately perfunctory. To start off Bonnet translates three great songs into cardboard: "It's All Over Now, Baby Blue"; "will You Love Me To-Morrow" and "Tired Of Being Alone". The Dylan is light, almost jolly, the King/Goffin weakly passionate, the Green a TV showcase. Bonnet does none of them a good turn.

Side two starts proudly with an attempted epic re-run of Hall and Oates' "Goodnight and Goodmorning", then slants straight down into tepid automation after triping through Ledbetter's "Rock Island Line".

I haven't mentioned that Bardot sings harmony on a couple of tracks. I have now. This aside, "Graham Bonnet" will interest none of you, unless you're one for packaging and workmalike execution. You get the picture.

**Paul Morley**

**NICK GILDER**
*You Know Who You Are (Chrysalis)*

Individuals of the world unite! You have nothing to lose but that ego which hangs so heavy around your shoulders! Discover that you are simply one insignificant unit in the potentially great, pathetically misguided human mass! Let your ego be your enema!

The need to see oneself as Something Special. The fathers buy Small Businesses and the sons strive for Recording Contracts from which to sing "I Am What I Am", "No One Can Change Me" *ad infinitum* as this breed are apt to whine.

See how a few years down the mines would persuade you different, sonny. Chris de Burgh, Andy Pratt, Harry Chapin, Neil Diamond, James Taylor, Giblet O'Sullivan . . . Yesterday's yearning for sensitive, string (and eyebrow) plucking princes is on the healthy decline; Being Oneself is at last being seen as The Biggest Pose Of All.

One such bud is fey, fair young Nick Gilder of Los Angeles, California, and the wayward high wheeze of a heavy-smoking Third Former named Felicity. His tunes, complete with trombone, trumpet and synthesizer, are dismissed from the memory even easier than Salvador Allende, but his lyrics are the *real* chuckle.

"All Across The Nation" rhymes the title line with *"I've seen this generation"*. Oh rilly, Nick? *"Looking for the satisfaction / Of that rock'n'roll reaction"*? Well, ya won't find it here. "Backstreet Noise" tells us *"They're breaking out in old blue jeans / Juvenile delinquent teens"*. Is this boy the new Jimmy D? *"They're playing in this golden age / A supersonic teenage rage"*. Well, maybe not.

A teeny bit of social observation on "Rated 'X'" informs us *"She wakes up, and makes up / And looks in the mirror to find / She wakes up, and breaks up / And wonders why love is unkind"*. Profound thoughts rule, OK? And pristine poetry like *"Pink champagne and diamond rings / Fascinating bright young things"*. Good Lord.

It's back to The Street for B. Springsteen's stray cuckoo "Runaways In The Night". Herein Nick reveals himself as *"A reckless Individual / Trying to survive"*. Told you so!

It's a Man's Life in the Modern World. Individuals of the world unite — you have nothing to lose but your lousy albums!

**Julie Burchill**

**TERRY SMITH**
*With The Tony Lee Trio (Lee Lambert)*

IT'S CONCEIVABLE that there are better guitarists around than Terry Smith, but there are none that I prefer.

There's a snap and ping to his attack, a vitality that makes the adrenalin race like breakers. The least doctrinaire of jazz guitarists, his style is a well-digested melange of Django, Wes Montgomery and R & B; it never fails to communicate his total involvement with his material, whether playing Stevie Wonder's "Isn't she Lovely" or Miles Davies' "All Blues". If anyone can overcome rock fans' prejudices against the clinical cleverness of jazz guitar, this is the cat.

The rhythm section are fine, pianist Tony Lee's chameleon tendencies well in check, and nobody could ever accuse Martin Drew of failing in the swing stakes, strong boy, plenty lift.

High points in the programme occur at the rate of knots, but the guitarist's first break, catapult release and up 'n running, on "Isn't She Lovely" is startingly exciting, and all of "Willow Weep For Me" — a spectrum of moods and varied timbres — is Smith at the top of his game.

**Brian Case**

**FLAVOR**
*In Good Taste (Motown)*

CHICAGO VOCAL trio, recorded in LA, who lend a touch of 60scharm to a respectfully conservative 70s production.

One of the group is the son of Bunky Sheppard, who, before he graduated to a Motown expense account position, was a successful Chicago hustler behind Gene "Duke Of Earl" Chandler amongst others.

Blood being thicker than the treacherous waters of fashion, Flavor evoke much of the quality of bygone Windy City soul within their modern setting. If The Impressions were still a young group they'd probably sound something like this; a higher-energy, mildly funkier version of their former self.

**Cliff White**


£1 OFF* AT VIRGIN RECORDS
FOR A LIMITED PERIOD

PIRATES — OUT OF THEIR SKULLS ON WARNER BROS.

*RRP – SUBJECT TO AVAILABILITY

Virgin Records and Tapes

Birmingham
74 Bull Street
Tel: 021-236 9432

Brighton
5 Queen Street
Tel: 0273-28167

Bristol
2a Haymarket Walk
Tel: 0272-297431

Coventry
11 City Arcade
Tel: 0203-27579

Croydon
12a Suffolk House
George Street
Tel: 01-686 3566

Edinburgh
18a Frederick Street
Tel: 031-226 4042

Leeds
145 The Briggate
Tel: 0532-449791

Liverpool
169 Market Way
St. Johns' Centre
Tel: 051-708 0366

Manchester
9 Lever Street
Tel: 061-236 4801

Newcastle
10/12 High Friars
Eldon Square
Tel: 0632-612795

Nottingham
7 King Street
Tel: 0602-42612

Plymouth
131 Cornwall Street
Tel: 0752-60435

Sheffield
137 The Moor
Tel: 0742-70929

Southampton
16 Bargate Street
Tel: 0703-34961

Swansea
34 Union Street
Tel: 0792-51499

London
9 Marble Arch –
2 Edgware Road W1
Tel: 01-262 6985

108 New Oxford
Street WC1
Tel: 01-580 6177

130 Notting Hill
Gate W11
Tel: 01-221 6177

Keep your records clean!

Dust Bug® – Automatic Record Cleaner – the original and still the best £1.94

Parostatik® Disc Preener – the world's most popular pre-play record cleaner £1.07

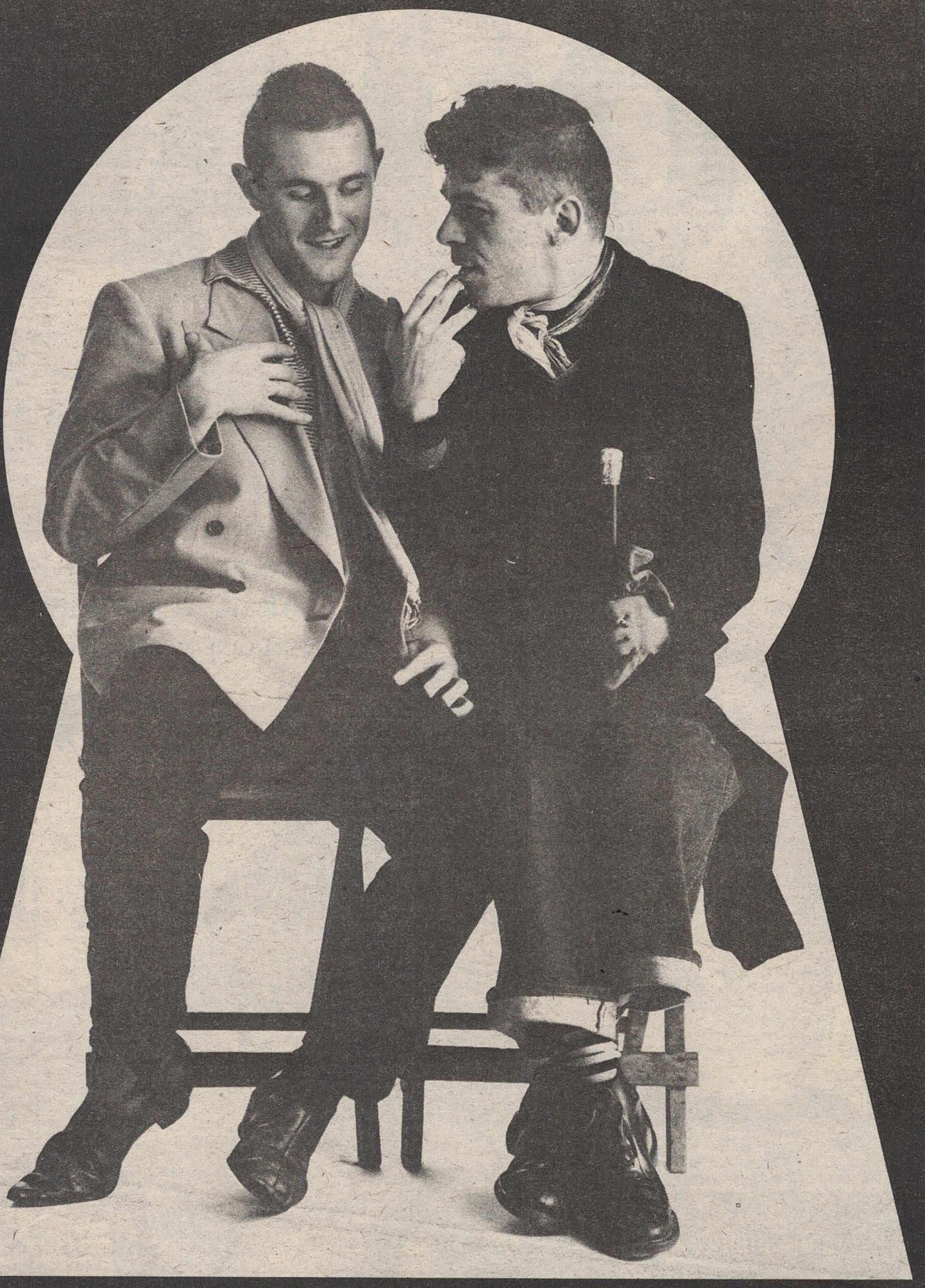
Manual Parastat® – restores older dirty records and maintains new records in prime condition £5.36

Available from your local Hi-Fi or Record shop or order direct adding 10% to cover post and packing.

Cecil E Watts Ltd
Darby House, Sunbury-on-Thames, Middlesex. Telephone Sunbury-on-Thames 83252
Telex: 27750.
Trade enquiries welcome.

Always ask for Watts by name.

# PSSTT!



**Mr Dury to Mr Ocean: I've got me NEW BOOTS AND PANTIES.**
**O to D: You can have 'em welded when they get worn out.**
**D to O: Yes, but the fringes are likely to suffer.**
**Together: OY!**

Seez it!!
STIFF RECORDS

# SHE IS.
# IF YOU ARE.

'Are you ready for love' is Patsy Gallant's new album.

It features her latest hit single 'From New York to L.A.' and her enormous hit in Canada 'Sugar Daddy.'

There are songs on this album which are too incredible for words.

But don't just take our word for it, get a copy and hear for yourself.

'Are you ready for love'
EMC 3194

**JESS RODEN**
*The Player Not The Game (Island)*

IT'S NOW three years since Island's attempt to sire a renaissance of sorts for three British soul veterans in Jess Roden, Robert Palmer and Georgie Fame.

There are some interesting comparisons between Palmer and Roden. In the 60's they both sang soul copies with the Alan Bown Set; both went on to front workhorse rock-soul bands, Palmer in Vinegar Joe and Roden with Bronco; and both went to the States to record their solo debuts, Roden (taking his lead from Frankie Miller) with New Orleans champs The Meters and Palmer with stray Crusaders and again The Meters.

It was an obvious step. Both singers were soul bent from the start (Roden once said asking him about James Brown is like asking Keef about Chuck Berry) and the environments afforded good musical results and some career impetus.

Palmer (probably wisely) chose to stay and is now moving steadily towards evaporation with his executive, seamless soul music. Jess Roden floundered. After three increasingly less interesting albums at home with a mundane road band he is now more or less back at square one.

Therefore the news that his new album was recorded in America might lead one to suspect him of trying to pull a Robert Palmer, which he could do very easily, instead he confounds us all.

"The Player Not The Game" was recorded with some of New York's finest veteran sessioneers — definitely and deliberatley old school players. Roden's previous rockin' soul is absent, at least for the most part.

Jess Roden is a fine singer and this is a singer's album. Leon Redbone's producer Joel Dorn, who seems to specialize in nostalgic settings that are picturesque and pleasantly free from camp, has done the same here: an opportunity for Roden to exercise his vocal talents on eight softly styled, stage-set pieces.

Apart from the two closing songs — the only Roden originals and the prime cuts — the songs are either lounge jazz ballads or "mature" quiet fare — after hours songs with watery vibraphone and melancholy arrangements.

The blues gets a look in on "Drinking Again" and a rework of Ray Charles' "Lonely Avenue", but it's a night-club conception of the blues; a classy MOR album.

The bigger surprise is that Roden manages to make a record like this and do it naturally, with a tone of honest endeavour rather than contrivance. In some ways this is his best album since the Meters-backed debut, but it also leaves Roden with a precarious future.

He's now faced with either returning to pedestrian funk or trying to cut it as an up-market Robert Palmer — not a choice I would like to make.

**Paul Rambali**

**THELMA HOUSTON AND JERRY BUTLER**
*Thelma and Jerry (Motown)*

IT'S DIFFICULT with an album like this, featuring artists of this calibre and unimpeachable reputation, for a sympathetic reviewer to judge just how much he's biased by memories.

It is, no doubt about it, a middle-class, middle-of-the-road collection of unexceptional pop songs, skilfully but unadventurously arranged to appeal to the mass market that enjoys a certain style of music normally called soul, providing it isn't too obviously black.

Even so, sympathy accepted, it seems to me that it's many divisions in the easy-listening soul league above, say, The Drifters or The Stylistics. Primarily because Houston and Butler are such fine singers and the production and songs, for all their neutrality, at least allow the duo to demonstrate why they're so higly regarded.

Actually, in an attempt to be objective, I think I'm overcompensating. The orchestration and singing on this album bears no relation to the Mecca mundanity of the above mentioned groups whatsoever; it's not so much a record that's higher in the same league as one that's part of a whole different ball game.

Nevertheless, only suckers for a heart-tugging romance set to music and established fans of the singers need lend it their ears.

**Cliff White**

**EVERLY BROTHERS**
*The New Album (Warner Bros.)*

WHEN THEY stuck this disc under my nose I admitted to liking the Everly Brothers. I forgot to add that I didn't know much about them, and wriggled reluctantly back into music history.

Don and Phil began a long string of cute country-rock hits with "Bye Bye Love" and "Wake up Little Susie" in 1957; the sequence included not a few puppy love classics, spiritual forerunners of bubblegum. The cream of the duo's recordings are freely available and an Everly compilation would slot neatly into almost anyone's Inoffensive-Late Night record rack.

But what about this splendidly mis-titled collection of previously unissued material? It might be a worthwhile item for anyone who had all the other Everly recordings and still wanted more, but for the average catchy tune fan, stick to "Cathy's Clown".

This LP was compiled from odd scraps of material left languishing in Warner Brothers' vaults. Most tracks were recorded between 1960 and '65 and sound like they've been spruced up more than a little for modern consumption. The reasons the songs haven't been heard before are in most cases quite plain.

"Silent Treatment," "I'll See Your Light" and several of the other tracks are standard Everly Brothers, just slightly below par. They're competent ballads without the immediacy, charm or timeless hooks of the original hits. In other words, they were probably right to discard them 15 years ago. Despite any enhancement or cleansing the tapes may have undergone, the basic matter is fairly rough and untogether (which is *not* quite the same thing as spontaneous and innocent).

There's an unusual cajun excursion in "Gran Mamou" and the odd spark of real class in the brisk "Burma Shave" and the gentle "Empty Boxes". In fact I first played side two at about three in the morning and the slow numbers fitted the mood as well as most mild-mannered MOR. When things turned sickly sweet with "When Snowflakes Fall In The Summer", I went to bed and forgot it all.

Unlike the greatest hits, these are the Everly Brothers' songs to forget.

**Kim Davis**

**RALPH McTELL**
*Ralph Albert and Sydney (Warner Bros.)*

THINK OF one song of Ralph McTell's and "Streets Of London" springs to mind. They go together like Marks and Spencer.

Now I like that song, but the prospect of a live album recorded at the Albert Hall and the Sydney Opera House, featuring 16 songs and 50 plus minutes in the company of Mr McTell didn't fill me with unrequited joy. But I was pleasantly surprised by this album. "Streets" is here; a McTell live album without it would be like a Wimpy without onions.

Other singer/songwriters may write "cleverer" songs, there may even be more accomplished guitarists around, but McTell has an amiable, easygoing style, which comes across well here.

There's the obligatory songs of first love and lost love, but sensitively written in a succinct style which manages to strke a chord of response.

"Grande Affaire" is a lovely little song with a persuasive narrative, "Naomi", "First Song" and "Let Me Down Easy" are self explanatory and appealing. "Michael in the Garden", "Maginot Waltz" and "Zimmerman Blues" give an indication of the maturity McTell is capable of achieving.

As a guitarist' he's aware of his failings — "This song sounds as though I'm making lots of mistakes, but actually it's very clever" — but he can flourish when he wants, as on Blind Blake's "Dry Bone Rag". Some songs don't work; "Winnie's Rag" ("a lovely old Cockney song which I wrote") lacks Richard Digance's incisiveness in dealing with the East End, and "Sylvia" suffers from a lack of conviction with the subject, poetess Sylvia Plath.

**Patrick Humphries**

**SLAVE** *Slave (Cotillion)*

NINE-PIECE, New York, street funk band with a hot line to the real side. Out of The Ohio Players and Commodores by way of a basic pulse that's a rebound from Bootsy, they've cut themselves a debut that wouldn't disgrace their better known predecessors.

"Slide", "Screw You Wig On Tite" and "Party Hardy" is the general message; brass and smart-stepping rhythm is the medium. Vocals are sly 'n' sassy most often; lightly harmonious in quieter moments.

A sharp reminder that it's not all gay disco or honkey angst in the rotten Apple. Ignore the ridiculous chocolate Charles Atlas cover pic and step straight inside to the music.

**Cliff White**

Look out for the Skynyrd flag in your record shop window this Saturday!

"Street Survivors"
New album-out now.
MCA RECORDS
MCA Records, 1 Great Pulteney Street, London W1

# Bassist quits the boiler room

*. . . Meaning that **JEFF CLYNE**, who propelled the late Tubby Hayes, to name but several, is taking a turn on the quarter deck. Turning Point is the band. Jazz-rock fusions is the name of the game. **BRIAN CASE** is the interviewer.*

IF JAZZ-ROCK has one dominant characteristic, it is standardization on a scale that makes tea-bag manufacturers look like graduates of an Adventure Playground. There are exceptions — America's Weather Report, Britain's Turning Point — but most of the others come on like life on an oil rig: WHUMP WHUMP.

Never a chap to fling the beret into the atmosphere about fusion music, I have found myself increasingly addicted to Turning Point's prescription, glare at my gambolling shanks as I might. For starters, co-founder Jeff Clyne has been one of my favourite bass players since about 1958, a tireless and unsung string-puller in other people's outfits, a master of his instrument.

Clutching a swatch of Loft product, I dropped round Jeff's house. I laid Fred Hopkins on him, Hemphill, David Murray. Yes, interesting, but not really where he was coming from at the moment.

"I think music should be accessible to a wider audience," said Jeff. "I'm all for it. See, a lot of the early avant-garde was accessible to the musicians and a small audience."

"But don't you have to simplify to get through?"

"No, I don't think so. The music of John McLaughlin, Chick Corea and Weather Report is far from simple music. No way do I think they've changed deliberately. You'll find sincerity and insincerity at any level — including the avant-garde. Some are making it, some are faking it."

He nibbled a biscuit, reflectively. "I don't think one has to be an avant-garde player or a Be-Bop player. I consider myself as a bass player first and foremost, and I enjoy playing with lots of different people in whatever area they choose to play in. Now Turning Point is the area that I choose to play in. My taste."

Actually, Jeff Clyne really has done it all. Starting out with the Hard-Bopping Tubby Hayes and Tony Kinsey, he participated in the first rumblings of discontent against the strictures of harmony. Thus, long before the Little Theatre Club manifesto of 1966, Jeff had allied his open mind to the New Departures Jazz & Poetry Quintet — Pete Brown, Mike Horovitz, Bobby Wellins — as well as the Joe Harriott Quintet which paralleled many of Ornette's experiments.

"Back in those days, we used to get some very positive audience reactions with Tubby's Quartet — and the free things with Joe Harriott were very well received. What I did find about Joe's music was that it was more — not exactly colourful —"

He stared through the front window at the wet street, a scrupulously fair man, hesitant to specify and suspicious of memory. "Well — he said at length, "maybe the motivations for playing that music are different today."

Putting that one on the back burner, we reminisced about jazz in the late '50s — The Flamingo, The Florida, self behind a four-point display handkerchief, Maison Albert flat barnet, winklepickers, Jeff behind the bass.

"When I first started playing down those clubs, they were always packed. You didn't have to think about reaching out — the audience was already there. They danced to the music, jiving and that. There was no intellectual sitting down and listening to so-and-so play a solo, no soul-searching — people liked the sound of it and enjoyed it. You could do an evening gig, an all-night gig, two on Saturday and two on Sunday."

Rock knocked that for six. Audiences deserted, leaving jazz musicians to re-think and brood upon magnetism and halitosis. Some tapped the energy of rock, some opted for Art. "That's very healthy," said Jeff. "The music doesn't end with

## JAZZ

Charlie Parker, it doesn't end with John Coltrane. Those guys are still fantastic, but music is an onward moving thing. Stevie Wonder is important too."

The Clyne career is an advert for universality. He played bass alongside the youthful Mahavishnu in Gordon Beck's band, cut several albums with Stan Tracey — including the milestone "Under Milk Wood" — and sat in at the Little Theatre with John Stevens, Trevor Watts and Tony Oxley before hitching up with Nucleus and Isotope.

"Did you ever get doubts when you were busting sonic barriers with the avant-garde?" I asked him.

"Yes — but to be perfectly frank I've felt that in lots of situations, and usually it means time for a change for me. You know — I've done this thing now — time for me to re-think what I want to do. In a way that's healthy because I'll maybe enjoy working in that area with renewed vigour for having left it for a period. I certainly wouldn't knock anything I've done in the past because it enabled me to reach where I am now.

"I reached a point once where I was hitting the bass with the bow more than playing it. The drummer was bowing the cymbals. This was one of those periods where I though, THIS is as far as I'm gonna go. I felt I should have had another instrument — like Tony Oxley devised his own percussion thing because the conventional kit wasn't enough. I never felt I wanted to torture the bass too much."

Which isn't surprising for a bassist who started out with models like Percy Heath, Paul Chambers, and Red Mitchell. Scott La Faro turning him around with Evans and Ornette, Steve Swallow occupying a special niche in his Pantheon.

"I've always admired technique, but it's never been the ultimate thing. Miles Davis to me is the height of economy, of playing only one or two notes — but those notes mean everything. It's where they're placed — the timing. Some of Coltrane's most beautiful moments have been NOT the fast sheets of sound, but the lyrical side, those few notes that are placed just right.

"The soul of the music, the core, is lyricism. I've played with people who're very good technically, but all it is is technique and that's the end of it because they've missed the wood for the trees. The soul is there, but they haven't allowed it to come out."

In recent years, he's added bass guitar to his armoury, using the upright for walking lines and the bow, and the new fretless for the riffier rockers. "They are two distinct instruments, but you can be good on both, like Stanley Clarke. It's horses for courses.

"I never thought I'd play the bass guitar. I played it once and found it too small to handle, and it was mainly through hearing Steve Swallow with Gary Burton's band that I finally decided it was definitely on. Funnily enough, Steve Swallow was in fact influenced by Jack Bruce who was virtually on my doorstep."

Jeff shifted the cat which had been adding its outboard motor to my tape, fielded his baby son from the biscuits and bunged on a record. Did I know Magma, a French fusion outfit?

I didn't. It sounded like the Russian Orthodox Church with Billy Cobham in both transepts. Yes, interesting, but not really where I was coming from at the moment.

Magma, along with Weather Report, was the initial influence on Turning Point when it started 18 months ago. "The use of voices I find fascinating," said Jeff. "They sing in this strange language — it's like Esperanto. It was about this time I talked to Pepe Lemer about the use of voice. And the last few Weather Report albums had become so lyrical, they demanded to be sung. I sort of jelled from that point."

Pepe Lemer, co-leader, has a high and joyous voice which plaits into the saxophone lines of Dave Tidball, my hot tip for Britain's best young tenorman. Keyboard player Brian Miller and drummer Paul Robinson came in from Isotope and session-work respectively. Turning Point ransacks the spectrum, numbers alternating between the long, slow, strange upheavals and wordless keenings of Atlantis viewed through a glass-bottomed boat, and the

Cut yourself shaving, did you?

Spots aren't exactly a turn-on. But then, neither is a face full of plasters. Anyway, why waste your time covering up? When you can do something positive to get rid of spots.

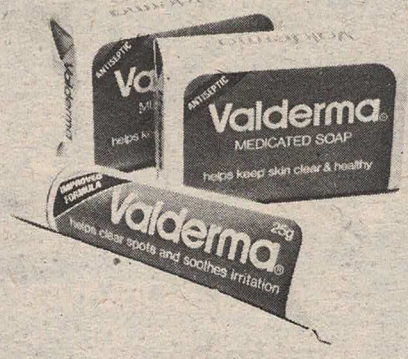
Start right away with Valderma Cream. It attacks the bacteria that help cause spots. In tests it kills over 98%. No other cream is more effective. And by killing off bacteria, it can stop spots from spreading.

Meanwhile Valderma soothes away the inflammation. So the spots can clear up faster.

And washing with Valderma Soap can help to keep you spotless. It leaves a protective barrier on your skin. So use it every day.

Start using Valderma, and you'll come out from behind those plasters. Because soon, you won't have anything to hide.

Valderma leaves you spotless.



*JEFF CLYNE: Yearning for melody*

bouncing hoe-down.

"I've never had any strong desire to have my own band. In the last few years, I've had a couple of experiences where I gave my all to a band — and got shit on at the end of it. I wouldn't like that to happen to anybody else, and consequently I've tried to avoid that with Turning Point. I hope that if anyone's unhappy, we can sort it out.

"Turning Point is not essentially improvised. I'm very interested in getting back to playing solid time — not just 4 in-a-bar, but 8-feel, or whatever. Having gone away during those freer moments, I've felt a desire to actually play time. I need it as a bass player. And my ear cries out for melody.

"With the band, I'm interested in the pieces fitting together, but at the same time, NOT neglecting solo space for people to improvise. Hopefully, it's a good balance of the two. I try to think of the set as one long piece, and shape that as a whole.

"One of the things I hadn't done before was actually write anything for anybody. Usually the band I was with was playing standards or someone else's stuff. With Nucleus I wrote very sketchy sort of things, but with this band I was forced to write. To find that what I'd written was acceptable to the band and to the audience was quite something for me.

"Composition-wise, I'm just starting, but at least they're coming out. It'd be nice to have an in-built tape recorder you could plug into your brain, because I often can't write things down quickly enough."

Turning Point's first album, "Creatures Of The Night", features four pieces by Jeff, two by Brian Miller and one by Dave Tidball. With most members writing, the band has stockpiled a fair range of material. We listened to the evocative tenor of Tidball, the mood flooding Jeff's front room like twilight.

"BBC," he said to himself, shaking his head. The Corporation resolutely ignored all young jazz talent, and a raft of swinging elder statesmen. "If there's music of a high standard that people would enjoy, why is it being held back?" said Jeff. "I don't see it."

"Search me," I said candidly. The BBC has always been more into jugglers and ventriloquists, great radio.

When bands achieve a measure of success, the jazz fraternity tend to shout "Sell Out". How did that grab him?

"I really don't know what that means," said Jeff. "If anyone can make a success with their music and sell records and get lots of gigs, good luck to them. It's a hard business, and if you want to succeed, you've gotta work at it. The commercial success of Weather Report is like nothing compared to a David Essex or a heavy rock band. I've never thought of myself as a crusader or an educator. Music is for people, not for private members. One can communicate through music, but I think in the case of some of the freer avant-garde music, what's being communicated isn't worth communicating anyway. A lot of it — not all — seems to be based on frustration, anger and hate.

"I think that's what I was trying to say about Joe Harriott . . . A lot of it was nice, you know, not so heavy and bitter — but we're talking about 15 years ago and social attitudes have changed."

SELECTED DISCOGRAPHY

"Tubby Hayes & The Jazz Couriers" (London); Tubby Hayes Quartet, "100% Proof" (Fontana); "Tubby's Grove" (Tempo); "New Departures Quartet" (Transatlantic); Stan Tracey Quartet, "Under Milk Wood" (Steam); Stan Tracey Big Band, "Alice In Jazzland" (Columbia); Tony Oxley, "The Baptised Traveller" (CBS); Spontaneous Music Ensemble, "Challenge" (Eyemark); Spontaneous Music Ensemble, "Springboard" (Polydor); Amalgam, "Prayer For Peace" (Transatlantic); Amalgam, "Play Blackwell & Higgins" (A Records); The John Stevens Quartet, "Chemistry" (Vinyl); Gordon Beck, "Experiments With Pops" (Major-Minor); Gordon Beck, "Gyroscope" (Morgan); Nucleus, "Elastic Rock" (Vertigo); Nucleus, "We'll Talk About It Later" (Vertigo); Isotope, "Isotope" (Gull); Turning Point, "Creatures Of The Night" (Gull).

Each one has something different to say for itself

Agfa PEM Series

The professional tape with a matt black coating for firm, even winding and a ferric oxide layer which gives a better high-frequency performance, lower HF distortion and 40% less tape hiss than conventional low-noise tape.

New Agfa Carat Ferrum+Chrom

The new high-quality cassette based on dual-layer technology that gives an unsurpassed performance: an upper chromium layer with optimum properties for recording high and highest frequencies and a lower layer of iron oxide for first-rate reproduction of low frequencies.

Agfa Stereo -Chrom

The chromium dioxide cassette that offers faithful reproduction, greater purity of acoustic overtones, clear rendering of orchestral sound and unadulterated reproduction of speech — altogether a superior high-frequency performance.

Agfa Super Ferro Dynamic

Improved output at the right price — the SFD Cassette brings out new levels of performance from your machine. Its highly refined high-density iron oxide records with lower noise and better results; and the special built-in tape guidance mechanism means SFD Cassettes have the reliability to match their performance.

New Agfa Super Color

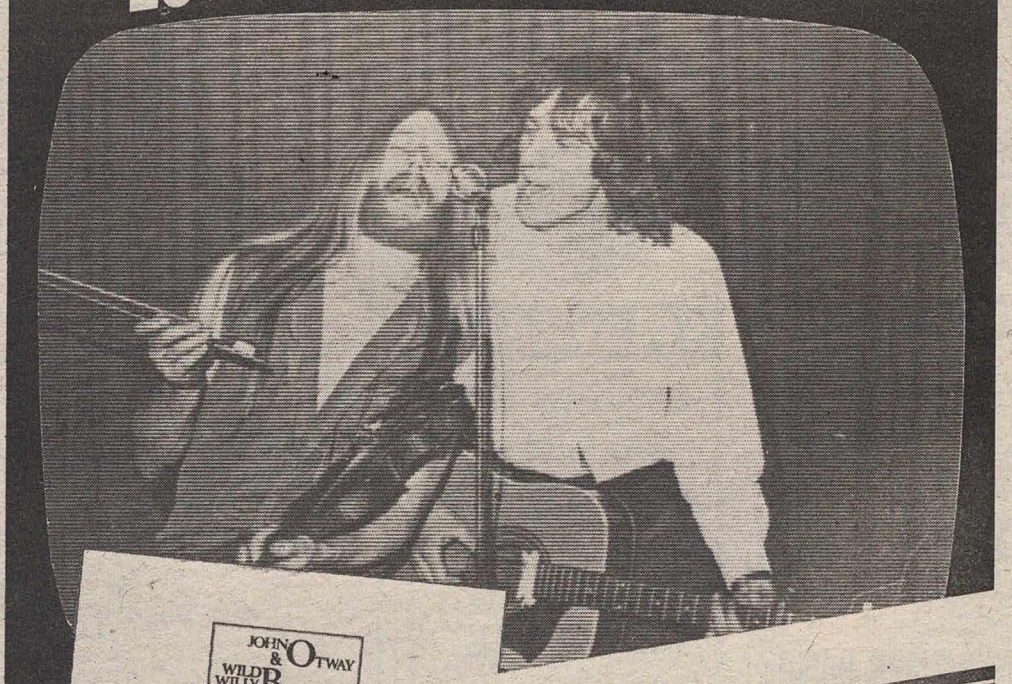
High dynamics at low cost — a higher density of iron oxide gives recording level control and frequency response that are better than ever before, even on the simplest machines. With exclusive color coding for easy reference in your cassette library and a thumbslot for easier opening.

There's a lot to be said for Agfa

JOIN THE AGFA SOUND IMPROVEMENT MOVEMENT

DID YOU SEE THE

OTWAY & BARRETT T.V. SPECTACULAR!



DEBUT ALBUM 2383 453

NEW SINGLE 'REALLY FREE' AVAILABLE SOON

Polydor

Television: Selections

Television: Selections

Tuesday 18th October
*JOHN OTWAY & WILD WILLY BARRETT
OLD GREY WHISTLE TEST B.B.C. 2

Saturday 15th October
*JOHN OTWAY & WILD WILLY BARRETT
SO IT GOES L.W.T.

Sunday 16th October
*JOHN OTWAY & WILD WILLY BARRETT
SO IT GOES Granada T.V.

Polydor

# marquee

90 Wardour St., W.1 01-437 6603

OPEN EVERY NIGHT FROM 7.00 pm to 11 pm
REDUCED ADMISSION FOR STUDENTS & MEMBERS

Wed 19th & Thurs 20th Oct
**MICHAEL CHAPMAN & BAND**
Featuring Keef Hartley & Ray Clemens plus friends
*D.J. Jerry Floyd (Adm £1)*

Friday 21st Oct (Adm 75p)
**SHAM 69**
Killjoy & Ian Fleming

Sat 22nd Oct (Adm 75p)
**ADVERTISING**
The Members & Ian Fleming

Sun 23rd Oct (Adm 65p)
*Free admission before 8 with this ad...*
**GRAND HOTEL**
Plus support & Nick Leigh

Mon 24th Oct (Adm £1)
**TOM ROBINSON BAND**
Plus friends & Jerry Floyd

Tues 25th Oct (Adm 70p)
**TYLA GANG**
VHF & Ian Fleming

Tues 25th Oct (Adm 70p)
**X RAY SPEX**
The Jolt & Jerry Floyd

Hamburgers & other hot & Cold snacks are available

---

THE RED COW

HAMMERSMITH ROAD, W.6

Friday October 21st 60p
**THE MANIACS**

Saturday October 22nd 75p
**WIRE**

Sunday October 23rd 60p
**BEES MAKE HONEY**

Thursday October 20th 60p
**JOHNNY CURIOUS & THE STRANGERS**

Wednesday October 26th Free
**WARREN HARRY**

FULLERS TRADITIONAL ALES

---

THE NASHVILLE ROOM

Thursday October 20th Free
**PHILIP RAMBOW +**
Highland Sisters

Friday October 21st & Saturday October 22nd £1.00
**ROOGALATOR**

Sunday October 23rd 75p
**X-RAY SPEX**
+ The Warsaw Pakt

Monday October 24th 50p
**SAM APPLE PIE**

Tuesday October 25th 60p
**ALCATRAZ**
+ Head Over Heels

CORNER CROMWELL ROAD/NORTH END ROAD, W14
*(Adjacent West Kensington Tube Tel 01 603 6071)*

---

FREEMASONS TAVERN SE·25
81 PENGE ROAD, SE25 778 6831
Friday Oct 21st (Free) **S.F.W. BAND**
Saturday Oct 22nd (Free) **ZIB BAND**
Disco every Sunday

---

West Runton Pavilion
Near Cromer, Norfolk
Tel: West Runton 203

Friday Oct. 21st £1.00
**MOTORHEAD**
+ THE WINDERS

Saturday Oct. 22nd £1.50
The Legendary
**ROY HARPER & HIS BLACK SHEEP**
+ Support

Friday Oct. 28th £1.25
**PAT TRAVERS BAND**
+ Support

Saturday Oct. 29th 90p
**FOSTER BROTHERS**
+ Support

---

SPEAKEASY
01-580 7930

SPEAK-EARLY

Thursday Oct. 20th
**LEW LEWIS BAND**
Friday Oct. 21st
***BRAINCHILD***
Saturday Oct. 22nd
**THE CASUAL BAND**
Monday Oct. 24th
**LIGHTNING RAIDERS**
Tuesday Oct. 25th
**WHIRLWIND**
Wednesday Oct. 26th
**DEPRESSIONS**
Thursday Oct. 27th
**GORDON HUNT'S NORTHSIDE**
**R 'N' B ENSEMBLE**
**Speakeasy**
50 Margaret St., Oxford Circus, W1
*Reservations 01-580 8810*

---

*Harrow Rocks On Sunday Nights*
at
**LANTERNS**
Eastcote Lane, South Harrow
*Sunday October 23rd*
**GYGAFOE**
A Live Rock Band Every Sunday
For more info tel. 01-870 1604

---

STRAIGHT MUSIC PRESENTS
# STEVE GIBBONS BAND
# THE PIRATES
## THE DEPRESSIONS
MARK POPPINS—RECORDS
**ROUNDHOUSE**
CHALK FARM, N.W.1
**SUNDAY 23rd OCTOBER at 5·30**
ADMISSION £1·90 (INC. VAT) ADVANCE ROUNDHOUSE BOX OFFICE, TEL. 267 2564, OR LONDON THEATRE BOOKINGS, SHAFTESBURY AVE., W.1. TEL. 439 3371, OR AT DOOR

---

words words words

# NATIONWIDE GIG GUIDE

## Thursday

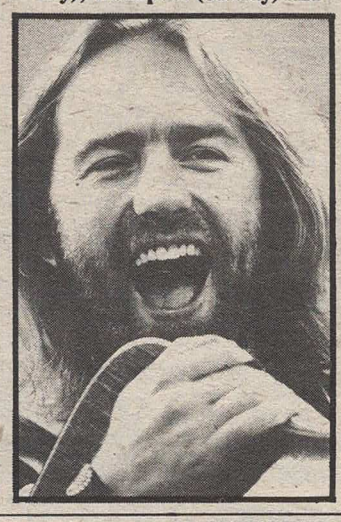
**ABERDEEN** Music Hall: SLIM WHITMAN
**BARTON STACEY** Bumpers Club: FLAVIUM
**BATH** The Weston: JOHN SHANE
**BATH** Viaduct Hotel: DAGABAND
**BEAFORD** The Centre: NEIL ARDLEY
**BELFAST** Northern Ireland Polytechnic: THE CLASH/RICHARD HELL & THE VOIDOIDS
**BIRKENHEAD** Mr. Digby's: THE CRABS
**BIRMINGHAM** Barbarella's: JIM CAPALDI
**BIRMINGHAM** Golden Eagle: SHOOP SHOOP
**BIRMINGHAM** Mayfair Suite: THE STRANGLERS STEEL PULSE
**BIRMINGHAM** Odeon: WISHBONE ASH/THE MOTORS
**BIRMINGHAM** Railway Hotel: MAGNUM
**BIRMINGHAM** Rebecca's: WIRE
**BLACKBURN** Golden Palms: FLYING ACES/SCHOOL GIRL BITCH
**BLACKBURN** Lodestar: WARREN HARRY
**BRIGHTON** Dome: JOAN ARMATRADING
**BRISTOL** Crockers: AXE
**BRISTOL** Granary: LISSEN
**BRISTOL** Polytechnic: NIGEL MAZLYN JONES
**BRISTOL** The Glen: CRAZY CAVAN 'N' THE RHYTHM ROCKERS
**BUCKLEY** Tivoli Ballroom: OZO
**CANTERBURY** College of Art: XL5
**CARDIFF** New Moon Club: EAGER BEAVER
**CARDIFF** University: EDDIE & THE HOT RODS
**CHATHAM** Pembroke Club: BLACK GORILLA
**CHELMSFORD** City Tavern: DEPRESSIONS
**COVENTRY** Lanchester Polytechnic: LIVERPOOL EXPRESS
**COVENTRY** Mr. George's: THE SAINTS
**COVENTRY** Warwick University: THE MOVIES
**DERBY** King's Hall: STEVE GIBBONS BAND STRIFE
**EXETER** Groucho's: BRUJO
**FALKIRK** Maniqui Ballroom: IGNATZ
**FAREHAM** Collingwood Club: CHRIS NORTH & JILL
**GRIZEDALE** Theatre-in-the Forest: THE YETTIES
**HEMEL HEMPSTEAD** Great Harry: KEN LIVER SAUSAGE BAND
**HEREFORD** College: PHIL MANZANERA & 801
**HIGH WYCOMBE** Nags Head: TYLA GANG
**HUDDERSFIELD** Polytechnic: CHRIS SPEDDING BAND
**HULL** Dorchester Cinema: SHOWADDYWADDY
**ILFORD** Odeon: CLIFF RICHARD GOSPEL TOUR
**LAMBLEY** Robin Hood: HOT VULTURES
**LANCASTER** No. 12 Club: SPITFIRE BOYS
**LEEDS** Polytechnic: KURSAAL FLYERS
**LEICESTER Coalville** Bloobloo's: RADIO STARS
**LEICESTER** Prohibition Club: GEORGE MELLY & THE FEETWARMERS
**LIVERPOOL** Empire Theatre: SUTHERLAND BROTHERS & QUIVER/CITY BOY
**LIVERPOOL** Havanna Club: THE ACCELERATORS
**LIVERPOOL** Philharmonic Hall: TOM PAXTON
**LOCKING** R.A.F. Station: MECHANICAL HORSE-TROUGH
**LONDON CAMDEN** Breckknock: HARPOON
**LONDON CAMDEN** Dingwalls: GEORGIE FAME & THE BLUE FLAMES
**LONDON CAMDEN** Music Machine: BURLESQUE
**LONDON CANNING TOWN** Bridge House: FILTHY McNASTY
**LONDON COVENT GARDEN** Crawfords: THUNDERCLAP NEWMAN & BOB FLAG
**LONDON COVENT GARDEN** Rock Garden: DIRE STRAITS
**LONDON DEPTFORD** Albany Empire: SQUEEZE/THE SWORDS
**LONDON EALING** Technical College: ALICE & THE JAGUARS
**LONDON FULHAM** Golden Lion: SPITERI
**LONDON HACKNEY** Adam & Eve: CADILLAC
**LONDON HAMMERSMITH** Odeon: RACING CARS
**LONDON HAMMERSMITH** Red Cow: JOHNNY CURIOUS & THE STRANGERS
**LONDON HAMMERSMITH** The Rutland: FRED RICKSHAW'S HOT GOOLIES
**LONDON HAMMERSMITH** The Swan: LANDSCAPE
**LONDON HARROW RD.** Windsor Castle: LIGHTNING RAIDERS
**LONDON HOLBORN** The Blitz: PROPAGANDA
**LONDON ISLINGTON** Hope & Anchor: SQUEEZE
**LONDON KENSINGTON** The Nashville: PHILIP RAMBOW
**LONDON** Marquee Club: MICHAEL CHAPMAN BAND
**LONDON NEW BARNET** Duke of Lancaster: PEKOE ORANGE
**LONDON OLD BROMPTON RD.** Troubador: DAVE EVANS & SAMMY MITCHELL
**LONDON** Rainbow Theatre: JOHNNY THUNDERS & THE HEARTBREAKERS/SIOUXSIE & THE BANSHEES/THE MODELS
**LONDON SOUTHGATE** Royalty Ballroom: WILD ANGELS/FLYING SAUCERS/RED HOT
**LONDON STOKE NEWINGTON** Rochester Castle: THE PLEASERS
**LONDON TOOTING** The Castle: PAINTED LADY
**LONDON TWICKENHAM** St. Mary's College: FABULOUS POODLES
**LONDON W.11** Acklam Hall: THE CLUTCH PLATES/THE OUTSIDERS/MOLESTERS STRANGEWAYS/WILD THING/THE ALLIGATORS
**MANCHESTER** Belle Vue: SUPERTRAMP
**MANCHESTER** Rafters Club: X-RAY SPEX
**MARCH** Cromwells: JOE BROWN
**MONMOUTH** White Swan Hotel: NIGHT BIRD
**MORECAMBE** Inn On The Bay: CRUISERS
**NEWPORT Caldicot** White Hart: RONNIE STORM & THE TYPHOONS
**NORWICH** Arts Centre: BLACK SLATE/MEALS
**NORWICH** Cromwells: THE DOOLEYS
**NOTTINGHAM Beeston** Katie's: THE FALL/THE WORST/THE SLUGS
**NOTTINGHAM** Imperial Hotel: PELICAN
**OXFORD** New Theatre: DR. FEELGOOD/MINK DE VILLE
**PENRITH** Tithe Barn Hotel: BRIAN DEWHURST
**PENZANCE** The Garden: SPIFF SPINGHAM & THE BIG ROCKS
**PORTSMOUTH** Guildhall: LEO SAYER/BLUE
**PORTSMOUTH** Polytechnic: AMAZORBLADES
**POYNTON** Folk Centre: MIKE LYDDIARD
**ROTHERHAM** Town Hall: ALAN HULL'S RADIATOR
**ROTHERHAM** Windmill Club: THE PIRATES
**SCARBOROUGH** Ocean Room: FOGGY
**SCARBOROUGH** Ollie's Club: SCENE STEALER
**SOUTHAMPTON** Joiners Arms: LESSER KNOWN TUNISIANS
**SOUTHPORT** Dixieland Showbar: THE MUTANTS
**SWANSEA** Circles Club: OSCAR
**SWANSEA** Mumbles Nutz Club: VAN DER GRAAF GENERATOR
**WIGAN** Casino: THE LURKERS
**WIGAN** Pemps Place: 29th & DEARBORN

*Above: THE CLASH. Below (left to right): DONNA SUMMER, ROY HARPER and RICHARD HELL, who is special guest on the Clash tour.*

## Nine new tours open

**THE CLASH return from their European jaunt to headline a major tour of the British Isles, kicking off with a couple of Irish gigs in Belfast (Thursday) and Dublin (Friday), followed by Dunfermline (Monday), Glasgow (Tuesday) and Edinburgh (Wednesday). Special guests are New York punk band Richard Hell and the Voidoids.**

- **EDDIE & THE HOT RODS play a few selected gigs before leaving for their debut U.S. tour. They're at Cardiff (Thursday), Hatfield (Friday), Leeds (Saturday), Manchester (Sunday) and Malvern (Tuesday).**
- **ROY HARPER is back in action after spending the summer convalescing from the mystery virus that struck him down earlier in the year. Together with his Black Sheep band, he opens his tour at Cromer (Saturday), Birmingham (Monday), Manchester (Tuesday) and Newcastle (Wednesday).**
- **DONNA SUMMER follows up her remarkable chart successes this year by headlining her first British concerts. She's only playing three dates — at Manchester on Saturday, and London Rainbow on Sunday and Monday.**
- **CARAVAN set out on their second tour this autumn, which has been booked as the direct result of the success of their first outing. They're at York (Friday), Hull (Saturday), Blackpool (Sunday) and Southampton (Wednesday).**
- **BURNING SPEAR, rated by many as second only to Bob Marley on the Jamaican music scene, fly in for their belated British visit — and fronted by Winston Rodney, they kick off with two nights at London Rainbow on Tuesday and Wednesday.**
- **ROD McKEUN is an acquired taste, but his devotees will be turning out in force to catch him on tour. His first three concerts are at London Festival Hall (Friday), Slough (Sunday) and Chatham (Tuesday).**
- **BONEY M, the German-based West Indian group who can do no wrong in the singles charts this year, are playing their debut concerts in this country. The first is at Birmingham on Tuesday.**
- **YES begin their series of major concerts this week — see next page.**



## Friday

**ABERYSTWYTH** University: NIGEL MAZLYN JONES
**AYLESBURY** Crendon Folk Club: GARY & VERA ASPEY/BERNARD WRIGLEY
**BATH** University: VAN DER GRAAF GENERATOR
**BEDFORD** Nite Spot: BURLESQUE
**BIRMINGHAM** Barbarella's: HEAVY METAL KIDS
**BIRMINGAM** Rebecca's: OWEN GRAY
**BIRMINGHAM** Railway Hotel: SPITFIRE
**BIRMINGHAM** University: HANDBAG
**BRADFORD** Star Hotel: CYRIL TAWNEY
**BRADFORD** St. George's Hall: STEVE HILLAGE BAND
**BRADFORD** University: TOM ROBINSON BAND CIMARONS
**BRIGHTON** Dome: LEO SAYER/BLUE
**BRIGHTON** Sussex University Crypt: KEITH CHRISTMAS
**BRISTOL** Bamboo Club: HUGGETT/SOCIAL SECURITY
**BRISTOL** Colston Hall: JOAN ARMATRADING
**BURTON** 76 Club: TYLA GANG
**CAMBRIDGE** Corn Exchange: DR. FEELGOOD MINK DE VILLE
**CAMBRIDGE** Kelsey Kerridge Hall: CLIFF RICHARD GOSPEL TOUR
**CARMARTHEN** Civic Hall: OSCAR
**CHELTENHAM** Pavilion: POACHER BROWN
**CLACTON** Institute of Higher Education: BUSTER CRABBE
**CLWYD Northrop** Red Lion: BULLY WEE
**COLCHESTER** Essex University: PHIL MANZANERA & 801
**COVENTRY** Theatre: SUPERTRAMP
**CREWE** Alasager College: THE PIRATES
**CROMER** West Runton Pavilion: MOTORHEAD NEW HEARTS
**CROYDON** Fairfield Hall: SUTHERLAND BROTHERS & QUIVER/MICHAEL CHAPMAN
**DUBLIN** Trinity College: THE CLASH/RICHARD HELL & THE VOIDOIDS
**DUDLEY** J.B.'s Club: SQUEEZE
**EASTBOURNE** Diplocks Hotel: BETHNAL
**EDINBURGH** Art College: IGNATZ
**EDINBURGH** University: CADO BELLE
**FAREHAM** Technical College: SCREENS
**GRIZEDALE** Theatre-in-the-Forest: THE YETTIES
**HANLEY** Victoria Hall: THE STRANGLERS/STEEL PULSE
**HARROGATE** P.G.'s Club: GORDON GILTRAP BAND
**HARROW** College of Art: ALICE & THE JAGUARS
**HATFIELD** Polytechnic: EDDIE & THE HOT RODS
**HEYWOOD** Seven Stars: MONTANA
**HORNCHURCH** Bull Inn: THE ACTORS
**KENILWORTH** Chesford Grange: DAVE BERRY & THE CRUISERS
**KINGSTON** Polytechnic: THE PLEASERS
**KIRKLEVINGTON** Country Club: JENNY HAAN's LION
**LANCASTER** University: AC/DC
**LEEDS** Grobs Wine Bar: SPYDER BLUES BAND
**LEEDS** Polytechnic: JOHNNY THUNDER & THE HEARTBREAKERS
**LEICESTER** University: WARREN HARRY
**LINCOLN** Swiss Cottage Inn: DEREK BRIMSTONE
**LIVERPOOL** Empire Theatre: WISHBONE ASH/THE MOTORS
**LIVERPOOL** Eric's Club: BOOMTOWN RATS
**LIVERPOOL** Moonstone: QUAD
**LIVERPOOL** University: HERON
**LONDON ALDGATE** City & East London College: GRAND HOTEL
**LONDON BATTERSEA** Arts Centre: CHARTREUSE
**LONDON CAMDEN** Brecknock: URCHIN
**LONDON CAMDEN** Dingwalls: CRAZY CAVAN 'N' THE RHYTHM ROCKERS
**LONDON CAMDEN** Music Machine: STRIDER
**LONDON** Central Polytechnic: PAT TRAVERS BAND
**LONDON** City University: JEREMY TAYLOR
**LONDON COVENT GARDEN** Rock Garden: CLAIRE HAMILL'S TRANSPORTER
**LONDON EDMONTON** Pymmes Park Inn: JERRY THE FERRET
**LONDON FULHAM** Golden Lion: STREET BAND
**LONDON HAMMERSMITH** Odeon: BOB SEGER & THE SILVER BULLET BAND
**LONDON HAMMERSMITH** Red Cow: THE MANIACS
**LONDON HARROW RD.** Windsor Castle: SCARECROW
**LONDON ISLINGTON** Hope & Anchor: SAM APPLE PIE
**LONDON KENSINGTON** The Nashville: ROOGALATOR/JOE COOL & THE KILLERS
**LONDON LEICESTER SQ.** Charles Peguy Centre: ALAN CURTIS & KEVIN BECKET
**LONDON MANOR PARK** Three Rabbits: LANSCAPE
**LONDON** Marquee Club: SHAM 69
**LONDON NEW BARNET** The Warwick: SHIFT
**LONDON NEW X** Goldsmiths College: FABULOUS POODLES
**LONDON OXFORD ST.** 100 Club: ZILA & SOUTH AFRICAN SINGERS/MBAKUMBA
**LONDON PENGE** Freemasons Tavern: S.F.W.
**LONDON** Rainbow Upstairs Foyer: SUSPECTS/THE MEAT/OUTSIDERS
**LONDON REGENT'S PARK** Bedford College: BLOOBLO
**LONDON** Royal Festival Hall: ROD McKUEN
**LONDON SNAREBROOK** Forest School: KENNY BALL BAND
**LONDON** Southbank Polytechnic: AMAZORBLADES
**LONDON STOKE NEWINGTON** Rochester Castle: BEES MAKE HONEY
**LONDON STOKE NEWINGTON** Town Hall: BLACK SLATE/WIRE
**LONDON STRAND** King's College: REMUS DOWN BOULEVARD
**LONDON TOTTENHAM** Mayfair: SALENA JONES
**LONDON TWICKENHAM** St. Mary's College: BOUNCER
**LONDON** Upstairs at Ronnie Scott's: J.F.B.3 + 1
**LONDON WILLESDEN** Bobby Sox: WHIRLWIND
**LONDON W.1** Speakeasy: DELROY WASHINGTON
**LOUGHBOROUGH** University: BRIAN DEWHURST
**LUTON** The Unicorn: DAGABAND
**MANCHESTER** Afters Club: THE REZILLOS/THE CRABS
**MANSFIELD** Civic Centre: SWINGLE II
**MARGATE** Dreamland: BLACK GORILLA
**MIDDLESBROUGH** Rock Garden: YACHTS
**MIDDLESBROUGH** Town Hall: SLIM WHITMAN
**MILTON KEYNES** The Crayford: LEFT HAND DRIVE
**NEWCASTLE** Jazz Festival: GEORGE MELLY & THE FEETWARMERS
**NEWCASTLE** Mayfair Ballroom: CHRIS SPEDDING BAND
**NEWCASTLE** Polytechnic: THE DARTS
**NEWPORT** Harper Adams College: TRAPEZE
**NEWPORT** (Gwent) The Isca: JOHN SHANE
**NEWPORT** (Gwent) Underwood Club: RONNIE STORM & THE TYPHOONS
**NOTTINGHAM** Albany Hotel: REDBRASS
**NOTTINGHAM** Hearty Good Fellow: FIRST REFUSAL
**OLDHAM** United Irish League Club: FOSSIL
**OXFORD** New Theatre: TOM PAXTON
**PETERBOROUGH Dogsthorpe** Focus Club: NUTZ
**PLYMOUTH** Arts Centre: NEIL ARDLEY
**READING** Cap & Gown: JOHNNY COPPIN BAND
**READING** University: JOHN OTWAY & WILD WILLY BARRETT
**REDDITCH** Tracey's: THE SAINTS
**RETFORD** Cats Cradle: ROKOTTO
**RETFORD** Porterhouse: FOSTER BROTHERS
**SALFORD** University: ELVIS COSTELLO/NICK LOWE/IAN DURY/WRECKLESS ERIC/LARRY WALLIS
**SCARBOROUGH** Penthouse: ALAN HULL'S RADIATOR
**SCARBOROUGH** Royal Hotel: FOGGY
**SHEFFIELD** Polytechnic: ALBION DANCE BAND
**SOUTHAMPTON** University: JIM CAPALDI
**SOUTHPORT** Coronation Hotel: STEVE TILSTON
**STOKE** Alsager College: FLAVIUM/STAGE FRIGHT
**STOKE** Bailey's Club: GARY GLITTER
**SUTTON-IN-ASHFIELD** New Cross Hotel: THE NEXT BAND
**TIVERTON** The Motel: SOUL DIRECTION
**TROWBRIDGE** College: SKIN TIGHT
**ULVERSTON** Penny Farthing: STRIFE
**WENTWORTH** Rockingham Arms: ROY BAILEY
**WIGAN** Coppull Club: THE DOOLEYS
**YORK** University: CARAVAN

## Saturday

**BANGOR** University: KURSAAL FLYERS
**BATH** Fortes: FRED WEDLOCK
**BEDFORD** College of Education: THE PIRATES
**BIRMINGHAM** Barbarella's: HEAVY METAL KIDS
**BIRMINGHAM** Barrel Organ RICKY COOL & THE ICEBERGS
**BIRMINGHAM Hopwood** Waterside Rock Club: HOOKER
**BIRMINGHAM King's Heath** Hare & Hounds: MARTIN SIMPSON
**BISHOPS STORTFORD** Railway Hotel: JOHNNY CURIOUS & THE STRANGERS
**BLACKPOOL** ABC Theatre: GUYS'N'DOLLS / 5000 VOLTS / SHEER ELEGANCE / LOVE AFFAIR
**BLETCHLEY** White Hart: LEFT HAND DRIVE
**BOREHAMWOOD** Civic Theatre: SWINGLE II
**BRACKNELL** Sports Centre: STEVE GIBBONS BAND
**BRIGHTON** Polytechnic: RADIO STARS
**BRISTOL** Exhibition Centre: THE STRANGLERS
**BRISTOL** Granary: BETHNAL
**BRISTOL** Hippodrome: LEO SAYER / BLUE
**BRISTOL** University: VAN DER GRAAF GENERATOR
**BUCKLEY** Tivoli Ballroom: THE CRABS
**CARSHALTON** St. Heller's Arms: VERNON & THE G.I.'s
**CHATHAM** Old Ash Tree: SOUL DIRECTION
**CHELTENHAM** College of Art & Design: BUSTER CRABBE
**COVENTRY** Mr. George's: RAPED
**CROMER** West Runton Pavilion: ROY HARPER & BLACK SHEEP
**DUDLEY** J.B.'s Club: FLAVIUM
**EASTBOURNE** Congress Theatre: SUTHERLAND BROTHERS & QUIVER / CITY BOY
**FISHGUARD** Frenchmans Motel: OSCAR
**FOLKESTONE** Leas Cliff Hall: JIM CAPALDI
**GLASGOW** Apollo Centre: AC/DC
**GLASGOW** Strathclyde University: CHRIS SPEDDING BAND
**HALIFAX** Good Mood Club: THE SAINTS
**HASTINGS** Pier Pavilion: THE ADVERTS
**HERTFORD** Balls Park College: REDBRASS
**HIGH WYCOMBE** Nags Head: THE PLEASERS
**HITCHEN** College: GORDON GILTRAP BAND
**HORNSEA** Ocean Club: THE NEXT BAND
**HULL** University: CARAVAN
**ILKLEY** College: JENNY DARREN
**IPSWICH** Gaumont Theatre: CLIFF RICHARD GOSPEL TOUR
**IRTHLINGBOROUGH** The Bull: RIFF RAFF
**KENILWORTH** Chesford Grange: DAVE BERRY & THE CRUISERS
**LEEDS** Fforde Green Hotel: STAMPS
**LEEDS** Univeristy: EDDIE & THE HOT RODS
**LEICESTER** Polytechnic: MICHAEL CHAPMAN BAND

**MORE GIG GUIDE AND LIVE DATES OVER THE PAGE**

# NATIONWIDE GIG GUIDE

**LEICESTER** University: ELVIS COSTELLO / NICK LOWE / IAN DURY / WRECKLESS ERIC / LARRY WALLIS.
**LINCOLN** R.A.F. Conningsby: BULLY WEE
**LIVERPOOL** Eric's Club: PENETRATION
**LIVERPOOL** Empire Theatre: SLIM WHITMAN
**LONDON CAMDEN** Brecknock: STUDS
**LONDON CAMDEN** Dingwalls: WARREN HARRY
**LONDON CAMDEN** Music Machine: MOON
**LONDON** Central Polytechnic: LANDSCAPE
**LONDON COVENT GARDEN** Rock Garden: BEES MAKE HONEY
**LONDON CRYSTAL PALACE** White Swan: THIEF
**LONDON FULHAM** Golden Lion: KIM BEACON & THE SERENADERS
**LONDON HAMMERSMITH** Odeon: BOB SEGER & THE SILVER BULLET BAND
**LONDON HAMMERSMITH** Red Cow: WIRE
**LONDON HAMMERSMITH** The Swan: JERRY THE FERRET
**LONDON HAMPSTEAD** Westfiedl College: SPITERI
**LONDON HARROW RD.** Windor Castle: SCARECROW
**LONDON ISLINGTON** Hope & Anchor: THE YACHTS
**LONDON KENSINGTON** The Nashville: ROOGALATOR / REGULATION CONTROL
**LONDON LEWISHAM** Black Bull: WHIRLWIND
**LONDON** Marquee Club: ADVERTISING
**LONDON NEW X** Goldsmiths College: STEEL PULSE / STRUTTERS
**LONDON NORBITON** The Grove: CLUTCH
**LONDON** North Polytechnic: SHAM 69 / BLACK SLATE
**LONDON SOUTHGATE** Royalty Ballroom: ROKOTTO
**LONDON STOKE NEWINGTON** Rochester Castle: SKREWDRIVER
**LONDON** Upstairs at Ronnie Scott's: J.F.B. 3 + 1
**LONDON WOOLWICH** Thames Polytechnic: TYLA GANG
**LOUGHBOROUGH** University: LIVERPOOL EXPRESS
**LUTON** Sands Club: BLOOBLO
**MANCHESTER Ardwick** Apollo: DONNA SUMMER
**MANCHESTER** Belle Vue: WISHBONE ASH / THE MOTORS
**MANCHESTER Belle Vue** Elizabeth Room: THE 'O' BAND
**MANCHESTER** Free Trade Hall: TOM PAXTON
**MANCHESTER** Polytechnic: SAD CAFE
**MANCHESTER** Russell's Club: DELROY WASHINGTON
**MIDDLESBROUGH** Rock Garden: REZILLOS
**NEWCASTLE** City Hall: STEVE HILLAGE BAND
**NEWCASTLE** University: MOTORHEAD
**NORTHAMPTON** County Ground: PAT TRAVERS BAND
**NOTTINGHAM** Boat Club: FLYING ACES
**NOTTINHAM** University: PHIL MANZANERA & 801
**OLDHAM** Rugby Club: FOSSIL
**OXFORD** New Theatre: JOAN ARMATRADING
**OXFORD** Polytechnic: BURLESQUE
**PORTSMOUTH** Polytechnic: SHAKIN' STEVENS & THE SUNSETS
**PRESCOTT** C. F. Mott College: THE DARTS
**READING** Bulmershe College: LEW LEWIS BAND
**READING** Target Club: S.F.W.
**ROCHESTER** Nags Head: PEKOE ORANGE
**RUGBY** Emmalines Club: GOBBLINZ
**SHEFFIELD** Polytecnic: TOM ROBINSON BAND
**SHEFFIELD** University: BOOMTOWN RATS
**SOUTHAMPTON** Gaumont Theatre: DONOVAN
**SOUTHEND** Kursaal Ballroom: DR. FEELGOOD / MINK DE VILLE
**SOUTH OXHEY** Community Centre: GONZALEZ
**SOUTHPORT** Dixieland Showbar: STRIFE
**STAFFORD** North Staffs Polytechnic: SQUEEZE
**STEVENAGE** Tiffany's: STAGE FRIGHT
**STOKE** Bailey's: GARY GLITTER
**SWINDON** Oasis Centre: JOHNNY THUNDERS & THE HEARTBREAKERS
**TAMWORTH** Arts Centre: STEREO GRAFFITI
**TONYPANDY** Naval Club: SKIN TIGHT
**WINCHESTER** King Alfred College: JOHNNY COPPIN BAND
**WISHAW** Crown Hotel (lunchtime) : THE PESTS

## Sunday

**ACCRINGTON** Lakeland Lounge: ALKATRAZ
**AYLESBURY** Kings Head: PETER OUT AND THE FADERS
**BEDFORD** Nite Spot: STARDUST
**BIRMINGHAM** Barbarella's: JAMESON RAID
**BIRMINGHAM** Barrel Organ (lunchtime) : MENSCH
**BIRMINGHAM** Railway Hotel: BULLETS
**BIRMINGHAM** St Peter's College: FLAVIUM
**BIRMINGHAM** Town Hall: TOM PAXTON
**BLACKPOOL** Imperial Hotel: CARAVAN
**BLACKPOOL** Opera House: SLIM WHITMAN
**BRIGHTON** Buccaneer: MEDUSA
**CARDIFF** Top Rank: THE STRANGLERS/THE DICTATORS
**CHELMSFORD** Chancellor Hall: HEAVY METAL KIDS
**CHELMSFORD** City Tavern: S.F.W.
**CHELTENHAM** Plough Hotel: STAN ARNOLD
**CROYDON** Greyhound: THE ADVERTS
**DENTON** Chapel House Hotel: BULLY WEE
**DUMFRIES** Ballcastle: THE REZILLOS
**EDINBURGH** Leith Hall: STEVE HILLAGE BAND
**EDINBURGH** Usher Hall: LENA MARTELL
**EXETER** Northcott Theatre: NEIL ARDLEY
**GLASGOW** Apollo Disco: CADO BELLE
**GROOMBRIDGE** Junction Inn: JUNE TABOR
**HANLEY** Victoria Hall: SHOWADDYWADDY
**HEMEL HEMPSTEAD** Pavilion: DR FEELGOOD MINK DE VILLE
**HULL** Centre Hotel: ALAN HULL'S RADIATOR
**JACKSDALE** Grey Topper: THE DARTS
**LEEDS** Polytechnic: TOM ROBINSON BAND
**LEIGHTON BUZZARD** Unicorn Club: SOUL DIRECTION
**LINCOLN** Bishop Grosseteste College: ARMPIT JUG BAND
**LIVERPOOL** Eric's Club: LEW LEWIS BAND
**LONDON CAMDEN** Brecknock: SHADY LADY
**LONDON CHALK FARM** Downstairs at the Roundhouse: GODZILLA
**LONDON CHALK FARM** Roundhouse: STEVE GIBBONS BAND/THE PIRATES/DEPRESSIONS
**LONDON CLAPHAM** Two Brewers: PAINTED LADY
**LONDON DRURY LANE** Theatre Royal: KEITH JARRETT
**LONDON FINCHLEY** Torrington: SHAKIN' STEVENS AND THE SUNSETS
**LONDON FULHAM** Golden Lion: FILTHY McNASTY
**LONDON HAMMERSMITH** Red Cow: BEES MAKE HONEY
**LONDON HARROW RD.** Windsor Castle: CLEAVER
**LONDON KENSINGTON** The Nashville: X-RAY SPEX/WARSAW PAKT
**LONDON** Marquee Club: GRAND HOTEL
**LONDON NEW BARNET** Duke of Lancaster: JERRY THE FERRET
**LONDON** Palladium: LEO SAYER/BLUE
**LONDON** Rainbow Theatre: DONNA SUMMER
**LONDON STRAND** Adelphi Theatre: NATIONAL YOUTH JAZZ ORCHESTRA
**LONDON** Victoria Palace: PHIL MANZANERA AND 801
**LONDON W.C.1** Pindar of Wakefield: THUNDERCLAP NEWMAN AND BOB FLAG
**LONDON WOOLWICH** Tramshed: JEREMY TAYLOR/DOWNES AND BEER
**MANCHESTER** Belle Vue Elizabethan Hall: EDDIE AND THE HOT RODS
**MANCHESTER** Belle Vue Kings Hall: JOAN ARMATRADING
**MANCHESTER** Royal Exchange Theatre: SWINGLE II
**MIDDLESBROUGH** Town Hall: AC/DC
**NEWBRIDGE** Town Hall: OSCAR
**NEWCASTLE** City Hall: GUYS 'N' DOLLS/5000 VOLTS/SHEER ELEGANCE/LOVE AFFAIR
**NORTHAMPTON** Theatre Royal: REDBRASS
**NORWICH** Theatre Royal: VAN DER GRAAF GENERATOR
**NOTTINGHAM** Beeston Katie's: HOOKER
**PETERBOROUGH** Kev Theatre: GOBBLINZ
**PEWSEY** Royal Oak: MECHANICAL HORSE-TROUGH
**POYNTON** Folk Centre: RAG MANS TRUMPET
**READING** Punk City: THE CRABS
**REDCAR** Coatham Bowl: MOTORHEAD
**REDHILL** Lakers Hotel: HOT POINTS
**SHREWSBURY** Tiffany's: JOHNNY THUNDER AND THE HEARTBREAKERS
**SLOUGH** Thames Hall: ROD McKUEN
**SOUTHAMPTON** Saints: LESSER KNOWN TUNISIANS
**SOUTHAMPTON** Top Rank: SQUEEZE/THE WASPS
**SOUTH HARROW** Lanterns: GYGAFO
**ST ALBANS** Goat Inn: MARTIN SIMPSON
**ST ANDREW'S** University: CHRIS SPEDDING BAND
**STOKE** George Hotel: RADIO STARS
**USK** Stardust Club: ALVIN STARDUST
**WALSALL Bilston** Old Bush: TERESA
**WALSALL** Dilke Arms: STAGE FRIGHT
**YNYSDDU** The Ynysddu Hotel: HOT VULTURES

## Monday

**BIRMINGHAM** Barrel Organ: SHADES
**BIRMINGHAM** Railway Hotel: HOPPER
**BIRMINGHAM** Town Hall: ROY HARPER & BLACK SHEEP
**BLACKPOOL** Jenkinson's: SAD CAFE
**BOSTON** Folk Club: JOHNNY HANDEL
**BRISTOL** Colston Hall: TOM PAXTON
**CANTERBURY** Kent University: LESSER KNOWN TUNISIANS
**CHELTENHAM** The Plough: THE INDEX
**CHESTER** Quaintways: 29th & DEARBORN
**CHIGWELL ROW** Camelot Club: FRANK YONCO SHOW
**DONCASTER** Outlook Club: THE PIRATES
**DUNFERMLINE** Kinema: THE CLASH / RICHARD HELL & THE VOIDOIDS
**ERDINGTON** Queen's Head: QUILL
**GLASGOW** Strathclyde University: STEVE HILLAGE BAND
**GUILDFORD** Civic Hall: KURSAAL FLYERS
**HULL** Tiffany's: CHRIS SPEDDING BAND
**ILFORD** Cauliflower Hotel: ORIGINAL EAST SIDE STOMPERS
**LEICESTER** De Montfort Hall: WISHBONE ASH / THE MOTORS
**LONDON CAMDEN** Brecknock: JERRY EADIE BAND
**LONDON CAMDEN** Dingwalls: JONAS FJELD BAND (from Norway)
**LONDON CAMDEN** Music Machine: S.F.W.
**LONDON COVENT GARDEN** Rock Garden: TELEMACQUE
**LONDON DEPTFORD** Albany Empire: NEO
**LONDON FULHAM** Golden Lion: A TO Z
**LONDON HARROW RD.** Windsor Castle: SLIPSTREAM
**LONDON ISLINGTON** Hope & Anchor: AMAZORBLADES
**LONDON KENSINGTON** The Nashville: SAM APPLE PIE
**LONDON** Marquee Club: TOM ROBINSON BAND
**LONDON OLD BROMPTON RD.** Troubador: DIANA BLACKBURN
**LONDON OXFORD ST.** 100 Club: BRETT MARVIN & THE THUNDERBOLTS / GARENT WATKINS / THE BLIMPS / GORDON SMITH
**LONDON PUTNEY** Half Moon: CHRIS JONES BAND
**LONDON** Rainbow Theatre: DONNA SUMMER
**LONDON STOKE NEWINGTON** Rochester Castle: ADVERTISING
**LONDON STRAND** Ripples Disco: SOUL DIRECTION
**LONDON** University College: THE PLEASERS
**LONDON WARDOUR ST.** Vortex Club: KILLJOYS / MODEL MANIA / SPIZZ 77 / SPITFIRE BOYS / THE RIVVETS
**LONDON WEMBLEY** Empire Pool: YES / DONOVAN
**MANCHESTER** Free Trade Hall: AC/DC
**MERTHYR TYDFIL** Tiffany's: FLYING ACES
**MIDDLESBROUGH** Rock Garden: THE SAINTS / BLITZKRIEG BOP
**MIDDLESBROUGH** Town Hall: ALAN HULL'S RADIATOR
**NEWCASTLE** City Hall: SUPERTRAMP
**NOTTINGHAM Albert Hall: SUTHERLAND BROTHERS & QUIVER/MICHAEL CHAPMAN**
**PLYMOUTH** Castaways: FABULOUS POODLES
**PORTSMOUTH** Polytechnic: MARTIN SIMPSON
**READING** University: PAUL DOWNES & PHIL BEER
**ROCHDALE** Champness Hall: ELVIS COSTELLO / NICK LOWE / IAN DURY / WRECKLESS ERIC / LARRY WALLIS
**SHEFFIELD** Top Rank: BURLESQUE
**SHEFFIELD** University: HEAVY METAL KIDS / CRAZY CAVAN 'N' THE RHYTHM ROCKERS
**STOCKTON Fiesta Club: RUPERT (Tribut to Elvis)**
**SWANSEA** Top Rank: THE STRANGLERS / DICTATORS

## Tuesday

**ABERDEEN** Fusion Ballroom: IGNATZ
**ABERDEEN** Palace Ballroom: LIVERPOOL EXPRESS
**BIRMINGHAM** Barbarella's: JOHNNY THUNDERS & THE HEARTBREAKERS
**BIRMINGHAM** Odeon: BONEY M
**BIRMINGHAM** Railway Hotel: JAMESON RAID
**BIRMINGHAM** Town Hall: ELVIS COSTELLO / NICK LOWE / IAN DURY / WRECKLESS ERIC / LARRY WALLIS
**BLACKPOOL** Aristocrat Club: SCHOOL GIRL BITCHY
**BOURNEMOUTH** Dorset College: TOM ROBINSON BAND
**BRIGHTON** Sussex University: CHRIS SPEDDING BAND
**BURY** Crystals: GEORGE MELLY & THE FEET WARMERS

# YES GIGS

**YES begin their string of a dozen major concerts on Monday, when they open a six-night engagement at Wembley Empire Pool. Three gigs each in Stafford and Glasgow follow**

**CAMBRIDGE** Blimps: THE UNWANTED
**CAMBRIDGE** Lady Mitchell Hall: VAN DER GRAAF GENERATOR
**CARDIFF** Top Rank: FABULOUS POODLES
**CHATHAM** Central Hall: ROD McKUEN
**CHELTENHAM** The Plough: ANGEL
**CHEPSTOW** The George: HOT VULTURES
**CHURCH CROOKHAM** Fox & Hounds: MARTIN CARTER & GRAHAM JONES
**COLCHESTER** ABC: SHOWADDYWADDY
**COLCHESTER** Essex University: THE PIRATES
**COVENTRY** Theatre: WISHBONE ASH / THE MOTORS
**EASTBOURNE** Congress Theatre: SACHA DISTEL
**EDINBURGH** Clouds: RADIATORS FROM SPACE
**EDINBURGH** Usher Hall: SUPERTRAMP
**GLASGOW** Apollo Centre: THE CLASH / RICHARD HELL & THE VOIDOIDS
**GLASGOW** Tiffany's: THE EXILE / CHICO
**HANLEY** Victoria Hall: SUTHERLAND BROTHERS & QUIVER/MICHAEL CHAPMAN
**HEMEL HEMPSTEAD** Great Harry: THE PLEASERS
**HIGH WYCOMBE** Newland Club: THE REJECTS
**IPSWICH** Tracey's: THE SAINTS
**LEEDS** The 'F' Club: PENETRATION / FAST BREEDER
**LEICESTER** De Montfort Hall: TOM PAXTON
**LINCOLN** Bishop Grosseteste College: OLDE ENGLISH PUB BAND
**LIVERPOOL** Moonstone: THE NAUGHTY LUMPS
**LIVERPOOL Netherton** Park Hotel: QUAD
**LONDON CAMDEN** Brecknock: MOTHER SUPERIOR
**LONDON CAMDEN** Music Machine: BETHNAL / JOE COOL & THE KILLERS
**LONDON COVENT GARDEN** Rock Garden: G. T. MOORE
**LONDON ELTHAM** Avery Hill College: JOY!
**LONDON FULHAM** Golden Lion: DREW McCULLOCH'S ALMANAC
**LONDON HAMMERSMITH** Odeon: AC/DC
**LONDON HARROW RD.** Windsor Castle: ASTRA
**LONDON ISLINGTON** Hope & Anchor: THE MANIACS
**LONDON KENSINGTON** The Nashville: ALKATRAZ
**LONDON** Marquee Club: TYLA GANG
**LONDON N.4** The Stapleton: LANDSCAPE
**LONDON OLD BROMPTON RD.** Troubador: STEFAN GROSSMAN
**LONDON OXFORD ST.** 100 Club: SHAM 69 / MENACE
**LONDON** Rainbow Theatre: BURNING SPEAR / STEEL PULSE
**LONDON STOKE NEWINGTON** Rochester Castle: SORE THROAT
**LONDON** Upstairs at Ronnie Scott's: DEPRESSIONS
**LONDON WANDSWORTH** The Ship: NEMA
**LONDON WARDOUR ST.** Vortex Club: JAH WOOSH / RIKKI & THE LAST DAYS OF EARTH / THE CRABS / THE PRIMATES
**LONDON WEMBLEY** Empire Pool: YES / DONOVAN
**LONDON WOOLWICH** Tramshed: STREET BAND / VALKYRIE
**LONDON W.1** Speakeasy: WHIRLWIND
**MALVERN** Winter Gardens: EDDIE & THE HOT RODS
**MANCHESTER** Free Trade Hall: ROY HARPER & BLACK SHEEP
**MANSFIELD** Civic Theatre: ACKER BILK BAND
**NEWCASTLE** Jazz Festival: KENNY BALL BAND
**NEWPORT** Stowaway Club: LISSEN
**NOTTINGHAM** Imperial Hotel: GAFFA
**PAISLEY** Silver Thread: THE LURKERS
**PENZANCE** The Garden: THE BRAINIAC FIVE
**PRESTON** Guildhall: JOAN ARMATRADING
**REDDITCH** White Hart: JOHNNY COPPIN
**SHEFFIELD** City Hall: LEO SAYER / BLUE
**YORK** Cats Whiskers: ALAN HULL'S RADIATOR

## Wednesday

**ABERDEEN** Capitol Theatre: JOAN ARMATRADING
**BEDFORD** Music Club: SWINGLE II
**BIRMINGHAM** Aston University: HOOKER/SLENDER LORIS
**BIRMINGHAM** Barrel Organ: MR. DOWNCHILD
**BIRMINGHAM** Bogarts: DAGABAND
**BIRMINGHAM** Elbow Room: SOUL DIRECTION
**BIRMINGHAM** Railway Hotel: ZETH
**BIRMINGHAM** Rebecca's: BUNG
**BIRMINGHAM** St Peter's College: JENNY DARREN
**BIRMINGHAM** Town Hall: GORDON GILTRAP BAND
**BIRMINGHAM** University: FRED WEDLOCK
**BLACKBURN Lodestar: SHAM 69**
**BRADFORD** University: THE CRABS/SCENE STEALER/THE LURKERS
**BRIGHTON** Alhambra: THE ACTORS
**BRIGHTON** Buccaneer: AMAZORBLADES
**BRIGHTON** Top Rank: THE STRANGLERS/DICTATORS
**BRYN MAWR** The Gwenty Bach: HOT VULTURES
**BURY** Blazes Club: S.F.W.
**CARDIFF** Capitol Theatre: WISHBONE ASH/THE MOTORS
**CARDIFF** Top Rank: ELVIS COSTELLO/NICK LOWE/IAN DURY/WRECKLESS ERIC/LARRY WALLIS
**CARLISLE** Coach House: BRIAN DEWHURST
**DONCASTER** Outlook Club: THE ADVERTS
**DUBLIN** Stadium: THE RUNAWAYS/RADIO STARS
**DUNDEE** Tiffany's: IGNATZ
**DUNDEE** University: RADIATORS FROM SPACE
**EDINBURGH** Leith Theatre: THE CLASH/RICHARD HELL & THE VOIDOIDS
**EDINBURGH** Usher Hall: TOM PAXTON
**GLASGOW** Apollo Centre: SUPERTRAMP
**GUILDFORD** Surrey University: JEREMY TAYLOR
**GUILDFORD** Wooden Bridge Hotel: HOT POINTS
**GUISBOROUGH** Black Swan: BULLY WEE
**HARROGATE** P.G.'s Club: ASYLUM
**INVERNESS** Eden Court Theatre: SLIM WHITMAN
**IPSWICH** Tracey's: THE SAINTS/THE ONLY ONES
**LIVERPOOL** Eric's Club: JOHNNY THUNDERS & THE HEARTBREAKERS
**LIVERPOOL** Havanna Club: THE NAUGHTY LUMPS
**LIVERPOOL** University: PHIL MANZANERA & 801
**LONDON CAMDEN** Brecknock: SCARECROW
**LONDON CAMDEN Dingwalls: MOON**
**LONDON CHELSEA** Man in the Moon: THE SKUNKS
**LONDON CHINGFORD** Queen Elizabeth: JERRY THE FERRET
**LONDON COVENT GARDEN** Rock Garden: G.T. MOORE
**LONDON FULHAM** Golden Lion: TIM ROSE
**LONDON HAMMERSMITH** Red Cow: WARREN HARRY
**LONDON HARROW RD.** Windsor Castle: J.J. Jameson
**LONDON KENSINGTON** The Nashville: COLIN HINDMARSH
**LONDON** Marquee Club: X RAY SPEX
**LONDON** Rainbow Theatre: BURNING SPEAR / STEEL PULSE
**LONDON SOUTHALL** White Hart: WHIRLWIND
**LONDON STOKE NEWINGTON** Rochester Castle: DEAD FINGERS TALK
**LONDON TOOTING** The Castle: CLUTCH
**LONDON TWICKENHAM** Queen Mary's College: THE MOVIES
**LONDON W.1** Speakeasy: DEPRESSIONS
**LONDON WEMBLEY** Empire Pool: YES/DONOVAN
**LONDON W.C.2** Centre Folk: MARTIN CARTER & GRAHAM JONES
**MANCHESTER Ardwick** Apollo: SUTHERLAND BROTHERS & QUIVER/CITY BOY
**MANCHESTER** University: MICHAEL CHAPMAN BAND
**NEWCASTLE** City Hall: ROY HARPER & BLACK SHEEP
**NEWCASTLE** Jazz Festival: ACKER BILK BAND
**NORWICH** Crockers: BETHNAL
**PAISLEY** Silver Threads: THE REZILLOS
**PLYMOUTH** Woods Leisure Centre: TOM ROBINSON BAND
**PORTSMOUTH** Milton Arms: LESSER KNOWN TUNISIANS
**RYDE (Isle of Wight)** La Bambola Club: ROOGALATOR
**SHEFFIELD** City Hall: STEVE HILLAGE BAND
**SHEFFIELD** City Polytechnic: ALAN HULL'S RADIATOR
**SOLIHULL** Golden Lion: THE FIRST BAND
**SOUTHAMPTON** University: CARAVAN
**SOUTH WOODFORD** Railway Bell: ORIGINAL EAST SIDE STOMPERS
**STIRLING** University: LIVERPOOL EXPRESS
**WOLVERHAMPTON** Lafayette: KURSAAL FLYERS
**YEOVILTON R.N.A.S Heron Club: BLACK GORILLA**

## Residencies

**ANDOVER** Country Bumpkin: WHITE PLAINS
Week from Sunday.
**BRISTOL** Crockers: CORKSCREW
Monday for three days
**FIFE** St Andrew's Folk Festival: SILLY WIZARD / ARCHIE FISHER / CLUTHA / THE LAGGAN / HEATHER WHITTAKER etc.
Friday for three days
**JERSEY** West Park Pavilion: BODY HEAT
Thursday until November 6.
**LIVERPOOL** Russell Club: THE DOOLEYS
Week from Monday (except Tuesday)
**LONDON** Aphrodite's Club: BILL FREDERICKS
Week from Monday.
**LONDON WEMBLEY** Empire Pool: YES / DONOVAN
Week from Monday
**NOTTINGHAM** Heart of the Midlands: THE DRIFTERS
**Wednesday (26) for four days**
**OLDHAM** Bailey's: JIGSAW
Thursday for three days
**PORTHCAWL** Stoneleigh Club: GARY GLITTER
Week fron Sunday
**PURFLEET** Circus Tavern: FOUR TOPS
Week from Sunday
**STOCKTON** Fiesta Club: BLUE SUEDE ROCK & ROLL SHOW
**Tuesday (25) for five days**
**WAKEFIELD** Theatre Club: TONY CHRISTIE
Week from Sunday
**WATFORD** Bailey's: MUD
Thursday for three days

## RECOMMENDED TV

**THURSDAY:** "The Britannia Awards" — presentations to the top record artists and producers of the last 25 years (ITV network).
**FRIDAY:** "An Evening With **Glen Campbell**" (BBC-2, held over from last week); "The Good Times" film with **Sonny & Cher.**
**SATURDAY: Tom Jones** in concert (ITV); **Split Enz** in "Sight And Sound" (BBC-2).
**SUNDAY:** "So It Goes" with **Alberto y Lost Trios Paranoias** featuring excerpts from "Sleak!" and the **Nick Lowe Band** filmed at Liverpool Eric's (some ITV regions, but screened in London on Saturday).
**TUESDAY:** The **Runaways** and the **Gordon Giltrap Band** in "The Old Grey Whistle Test" (BBC-2).

# MIKE CHAPMAN BAND + JOHN JAMES

In Concert at the

**LADS CLUB, King Street, Norwich**

**Saturday October 29th**

Tickets £1.00 in advance from Robins Records, Pottergate, Norwich, or £1.25 on the door

---

**DUKE OF LANCASTER**
Beside British Rail: New Barnet
Tel: 01-499 0465

Thursday Oct 20th
**PEKOE ORANGE**

Friday Oct 21st
**MOTHERS RUIN**

Saturday Oct 22
**NEBULA**

Sunday Oct 23rd
**JERRY THE FERRET**

Tuesday Oct 25
**SELL OUTS**

---

*ADVERTISE YOUR GIG IN NME RING*

Brian B

*01-261 6153*

***EXCEL!***

---

**SOUTH BANK POLYTECHNIC S.U..** Rotary St., S.E.1. Tel: 01-261 1525
*Friday October 21st*
**THE AMAZORBLADES**
+ THE NOTORIOUS LATE SHOW
Cheap Drinks. Nearest tube: Elephant & Castle.
Tickets 80p N.U.S., £1 others.

---

**THE PORTERHOUSE**
20 Carolgate, Retford, Notts
Friday October 21st
**FOSTER BROTHERS**
Saturday October 22nd
**LITTLE ACRE**
Admission frpm 50p Licensed Bar 8pm — 2am

---

**COLCHESTER**
**Institute of Higher Education**
SHEEPEN ROAD, COLCHESTER
*Students Union presents*
**Friday, October 21st at 8 pm**
**SIOUXSIE AND THE BANSHEES**
+ THE ANTS + THE LEPERS
*S.U. members 80p, £1.00 guests*

---

**DINGWALLS**
01-267 4967 Camden Lock, Chalk Farm Road, London NW1
THURSDAY 20 OCTOBER
GEORGIE FAME AND THE BLUE FLAMES
FRIDAY 21
CRAZY CAVAN AND THE RHYTHM ROCKERS
TUESDAY 25 STEEL PULSE
WEDNESDAY 26 MOON
Open 8pm-2am·Live Music·Licensed Bar·Disco·Restaurant

---

**BRUNEL UNIVERSITY S.U.**
Kingston Lane, Uxbridge, Middlesex.
Telephone Uxbridge 39125
**Friday October 21st**
**RICHARD STILGOE**
*in concert*
*(BBC TV's Nationwide very own comedian)*
Tickets £1.00 in advance, £1.20 on door
2 miles from M4. Nearest tube Uxbridge

---

**PUBLIC NOTICE**
The Decca Record Co. Ltd. hereby announce that they accept no responsibility for any damage to persons or property incurred during a COCK SPARRER concert

---

**Give them a big hand on Nov 20**

---

words words words words words words words words words words

**JOHN GRIMALDI'S CHEAP FLIGHTS GO DUTCH**
"Get your tulips out" tour
in other words they're touring Holland
OCTOBER 28th — NOVEMBER 6th

words words words words words words words words words words

---

**ENTS COMMITTEE**
**POLYTECHNIC OF CENTRAL LONDON**
115 New Cavendish St., W1. 01-636 6271
*A HALLOWE'EN ALL NIGHTER*
Friday October 28th, 9pm — 6 am
**ASWAD CIMARRONS**
+ Special guests — **NEW HEARTS**
TICKETS £1.40 in advance, £1.80 on door

---

**THE ROCK CLUB** NEW WRITTLE ST., CHELMSFORD

| *Thursday October 20th* 8pm-11pm | *Sunday October 23rd* 8pm-11pm |
|---|---|
| **DEPRESSIONS** | **F.S.B. BAND** |

---

**JENNY HAAN'S LION**

*are appearing at*

| | |
|---|---|
| DONCASTER OUTLOOK CLUB | Oct 19th |
| KIRK LEVINGTON ROCK CLUB | Oct 21st |
| WESTFIELD COLLEGE, HARROW | Oct 22nd |
| FULHAM GREYHOUND | Oct 23rd |
| TOP RANK, PLYMOUTH | Oct 24th |
| WINTER GARDENS, PENZANCE | Oct 25th |
| LEICESTER UNIVERSITY | Oct 28th |
| NOTTINGHAM BOAT CLUB | Oct 29th |

---

**UNIVERSITY OF ESSEX PRESENTS**
**The Pirates**
**OUT OF THEIR SKULLS**
+ Support
**Tuesday October 25th at 8.30 pm**
Lights — Music — Late Bar
*Tickets £1.00 from S.U. & Parrot Records*

---

**CLIPPERS**
in the
**RAINBOW DISCO**
SEVEN SISTERS ROAD, N.4
Friday October 21st, 7 p.m. to midnight
*Jock McDonald presents*
**THE OUTSIDERS**
THE SUSPECTS SPECIAL GUESTS?
THE MEAT NEW WAVE DISCO
Licensed Bars Admission £1.00

---

**THE Roxy CLUB**
41/43 NEAL ST., COVENT GARDEN, WC2

Wednesday October 19th
*Audition Night Adm. 50p*
**MISTAKES**
+ OM
Thursday October 20th
**SPITFIRE BOYS**
+ Suspects
Friday October 21st
**MENACE**
+ SOME CHICKEN
Saturday October 22nd
**BAZOOMIS**
+ SILENT TYPES + CHARGE
Sunday October 23rd
**Special Punk Disco**
*Members Free*
*Jam Sessions Welcome*

---

**SHEER UNLIMITED ENTERTAINMENTS**
40 CHAPEL ST., ELY, CAMBS.
TELEPHONE: ELY (STD 0353) 4721

**CHELMSFORD CHANCELLOR HALL**
Sunday October 23rd at 7.30pm
**HEAVY METAL KIDS**
Tickets on door
Coming Soon (Nov. 6th)
THE DAMNED + 999

MANAGEMENT OF
**THE LOOK**
*AT LAST*
An exciting, energetic new wave band with musical expertise! They knocked them out at the Rock Garden, Hope & Anchor, the Nashville, Dingwalls, etc. — Let them knock your audience out too!
*"One of the very best new wave bands around I found myself humming the songs the next day ..."* SOUNDS
*"I saw a new band called The Look ... Watch out for them, they'll go far"* — RADIO CAROLINE
AT LAST THE LOOK ARE AVAILBLE FOR BOOKINGS
TELEPHONE J-JIM — ELY (0353) 4721

**NEW WAVE AT "BLIMPS"**
DOG & PHEASANT, NEWMARKET ROAD, CAMBRIDGE Tuesday October 25th
**THE UNWANTED**+ Solid Waste
Tuesday November 1st
**NEW HEARTS**
Tuesday November 8th
THE TOOLS
+ The Monotones
*Doors open 8pm. Bar closes 2am.*

---

**MEL BUSH PRESENTS**
**CHRIS SPEDDING**
PLUS **NEW HEARTS**
**LYCEUM BALLROOM, STRAND**
**FRI, 4 NOV — 8 pm**
Tkts: £2.00 available Lyceum Box Office. Tel. 01-836 3715
*Also: London Theatre Bookings 01-439-3371 and Premier Box Office 01-240-2245*

---

STRAIGHT MUSIC PRESENTS
**DAVE EDMUNDS' ROCKPILE**
**THE MOTORS**
**FLYING ACES**
MARK POPPINS—RECORDS
**ROUNDHOUSE**
CHALK FARM, N.W.1
**SUNDAY 30th OCTOBER at 5·30**
ADMISSION £1·90 (INC. VAT) ADVANCE ROUNDHOUSE BOX OFFICE, TEL. 267 2564, OR LONDON THEATRE BOOKINGS, SHAFTESBURY AVE., W.1, TEL. 439 3371, OR AT DOOR

---

ALBERTO Y LOST TRIOS PARANOIAS
**SLEAK!**
By C. P. LEE
**THE SNUFF ROCK MUSICAL**
now at the ROUND HOUSE, CHALK FARM. NIGHTLY at 8.30
MUST END OCTOBER 29th — Box Office: 01-267 2564

---

**LONDON THEATRE BOOKINGS**

Oct. 23/24: DONNA SUMMER
Oct. 24/29: YES / DONOVAN
Oct. 25: AC/DC
Oct. 25/26: BURNING SPEAR
Oct. 28: SMOKIE
Oct. 28: ELVIS COSTELLO
Oct. 29: BOYS & LURKERS
Oct. 29: SMOKEY ROBINSON
Oct. 29: BONEY M
Oct. 30: ROY HARPER
Oct. 30: DAVE EDMUNDS ROCK PILE / THE MOTORS
Oct. 31: WISHBONE ASH
Nov. 1: GEORGE DUKE
Nov. 1/2: SUPERTRAMP
Nov. 2/3: STRANGLERS
Nov. 3: STEVE HILLAGE
Nov. 3: JOAN ARMATRADING
Nov. 3/6: THE STRANGLERS
Nov. 4: CHRIS SPEDDING
Nov. 5: KENNY ROGERS & CRYSTAL GAYLE
Nov. 5: JIM CAPALDI
Nov. 5: DAVID ALLAN & THE PLANET GONG
Nov. 6: TONY BENNETT
Nov. 8/12: DEMIS ROUSSOS
Nov. 9: SHOWADDYWADDY
Nov. 11/12: THE TUBES
Nov. 11/14: RITCHIE BLACKMORE'S RAINBOW
Nov. 12: NEIL ARDLEY
Nov. 13: RUNAWAYS/999
Nov. 13: SPLITZ ENZ
Nov. 13: PAT TRAVERS / CHERRY VANILLA
Nov. 15: BLONDIE
Nov. 17/18: CHIEFTAINS
Nov. 22/26: HARRY BELEFONTE
Nov. 24: CHER with GREG ALLMAN
Nov. 26: GRAHAM PARKER & THE RUMOUR
Nov. 20: COLOSSEUM
Nov. 28: ALPHONSE MOUZON
Nov. 29: HORSLIPS
Dec. 1: FRANKIE MILLER
Dec. 2: ALAN PRICE
Dec. 3: MOGAHANY RUSH
Dec. 3: GARY GLITTER
Dec. 4: NAZARETH
Dec. 10/11: THIN LIZZY
Dec. 11/14: THIN LIZZY
Dec. 13/16: STATUS QUO
Dec. 19/20: STATUS QUO
Dec. 19/24: DAVID ESSEX
Dec. 23/24: ALEX HARVEY

For more information send s.a.e. to:
**96 SHAFTESBURY AVENUE, W1**
**Tel: 01-439 3371**

# NOISE BOX PROMOTIONS

## Brings you these great A&M albums at £1 OFF THE RRP

Joan Armatrading
Show Some Emotion
AMLH/CAM/YAM 68433

Joan Armatrading
Joan Armatrading
AMLH/CAM/YAM 64588

Nils Lofgren
Night After Night
AMLM/CLM/YLM 68439

Elkie Brooks
Two Days Away
AMLH/CAM 68409

Carpenters
Passage
AMLK/CKM/YKM 64703

Rita Coolidge
Anytime, Anywhere
AMLH/CAM 64616

Supertramp
Even In The Quietest Moments
AMLK/CAM/YAM 64634

Supertramp
Crisis? What Crisis?
AMLH/CAM/YAM 68347

Supertramp
Crime Of The Century
AMLS/CAM/YAM/YQM 68258

## This above offer is available ONLY from the special shops listed below

**Offer ends November 10th, 1977**

**BERKSHIRE**
*NEWBURY,* **CHECKMATE RECORDS**

**CAMBRIDGESHIRE**
*CAMBRIDGE,* **ANDY'S RECORDS**
*CAMBRIDGE MARKET, PETERBOROUGH,* **ANDY'S RECORDS**

**CLEVELAND**
*MIDDLESBROUGH,* **CLEVELAND RECORD CENTRE**

**CUMBRIA**
*CUMBERLAND CARLISLE,* **PINK PANTHER**
*WHITEHAVEN,* **BROOKS MUSIC CENTRE**

**DERBYSHIRE**
*DERBY,* **R.E. CORDS**

**DEVON**
*TORQUAY,* **CASTLE RECORDS**
*TOTNES,* **ZOUNDS**

**ESSEX**
*BASILDON,* **DOWNTOWN**
*BRENTWOOD,* **DOWNTOWN**
*CHADWELL HEATH,* **CHRIS HILL & DISCO 2**
*CANVEY MARKET,* **TONY'S RECORDS**
*GRAVESEND MARKET,* **DOWNTOWN**
*ILFORD,* **DOWNTOWN**
*RAINHAM,* **DISCO 2+2**
*RAYLEIGH,* **DISCOSYSTEMS**
*ROMFORD,* **DOWNTOWN**
*SOUTH DAGENHAM,* **DISCO 2+2**
*SOUTHEND,* **DOWNTOWN**
*WESTCLIFF,* **DOWNTOWN**

**GLOUCESTERSHIRE**
*GLOUCESTER,* **AUDIOSONIC**

**HAMPSHIRE**
*BOURNEMOUTH,* **SETCHFIELDS**

**HERTFORDSHIRE**
*WATFORD,* **HARUM RECORDS**

**KENT**
*BROMLEY,* **BONAPARTE RECORDS**
*DARTFORD,* **CHALLENGER & HICKS**
*GRAVESEND MARKET,* **DOWNTOWN**
*MAIDSTONE,* **CHALLENGER & HICKS**
*MAIDSTONE, (STONEBOROUGH CENTRE),* **CHALLENGER & HICKS**
*SIDCUP,* **MUSIC TOWN**

**LANCASHIRE**
*BURY,* **VIBES RECORDS & TAPES**
*NR. OLDHAM,* **A&K RECORDS**
*CHORLEY,* **MALCOLM MUSICLAND**

**LEICESTERSHIRE**
*LEICESTER,* **REVOLVER RECORDS**
*LEICESTER,* **ROGERS RECORDS**

**LONDON**
*BOW,* **PHASE III RECORDS** *ROMAN RD E3*
**ALL CHANGE RECORDS** *STERNHOLD RD SW2*
**ALL CHANGE RECORDS** *STREATHAM HILL*
**ALL CHANGE RECORDS** *BAKER ST (NR. SELFRIDGES)*
**ALL CHANGE RECORDS** *BAKER ST (REGENTS PARK END)*
*NW1,* **STUART HENRY SOUND SYSTEMS** *MARYLEBONE RD NW1*
*EALING,* **BEGGARS BANQUET** *HIGH ST W5*
*EARLS COURT,* **BEGGARS BANQUET** *HOGARTH RD SW5*
*EAST FINCHLEY,* **HARUM RECORDS** *HIGH RD N2*
*FULHAM,* **BEGGARS BANQUET** *NORTH END RD SW6*
*HACKNEY,* **CHECKER RECORDS** *GRAHAM RD E8*
*HARRINGAY,* **ROY'S RECORD SPOT** *GREEN LANES N4*
*HOLBORN,* **TEMPLAR RECORDS** *HIGH HOLBORN WC1*
*HOLBORN,* **TEMPLAR RECORDS** *SOUTHAMPTON ROW WC1*
*HORNSEY,* **HARUM RECORDS** *CROUCH HILL N8*
*KILBURN,* **HARUM RECORDS** *WEST END LANE NW6*
*MUSWELL HILL,* **HARUM RECORDS** *FORTIS GREEN RD N10*
*PUTNEY,* **MUSIC MARKET** *HIGH ST*
*SHEPHERDS BUSH,* **W.G. STORES** *SHEPHERDS BUSH MARKET W12*
*SOUTH NORWOOD,* **PHONOGRAPH** *PORTLAND RD SE25*
*STOKE NEWINGTON,* **PHASE III RECORDS** *STOKE NEWINGTON RD N16*
*SYDENHAM,* **TREBLE CLEF** *SYDENHAM RD SE26*
*TOOTING,* **MUSIC TOWN** *UPPER TOOTING RD SW17*
*TOTTENHAM,* **REVOLVER RECORDS** *PARK LANE N17*
*WESTMINSTER,* **TEMPLAR RECORDS** *IRVING ST WC2*

**MERSEYSIDE**
*BIRKENHEAD,* **BARGAIN BOX**
*LIVERPOOL (NORRIS GREEN),* **TOWN RECORDS**
*LIVERPOOL (FORMBY),* **TOWN RECORDS**
*LIVERPOOL (OFF WHITECHAPEL),* **PROBE RECORDS**
*WALLASEY,* **BARGAIN BOX**

**MIDDLESEX**
*WEMBLEY MARKET,* **R.G.H. DISCOUNT RECORDS**

**NORFOLK**
*NORWICH,* **ROBINS RECORDS**
*KINGS LYNN,* **BAYES RECORDIUM**

**NORTHAMPTONSHIRE**
*KETTERING,* **REVOLVER RECORDS**

**NORTH YORKSHIRE**
*YORK,* **RED RHINO RECORDS**

**OXFORDSHIRE**
*OXFORD,* **SUNSHINE RECORDS**
*WANTAGE,* **CHECKMATE RECORDS**

**SHROPSHIRE**
*BRIDGNORTH,* **MUSIC CRAFT**
*WELLINGTON,* **MUSIC CRAFT**

**STAFFORDSHIRE**
*BURTON ON TRENT,* **R.E. CORDS**
*NEWCASTLE,* **MUSIC SHOP**

**SUFFOLK**
*BURY ST. EDMUNDS,* **ANDY'S RECORDS**
*HAVERHILL,* **ANDY'S RECORDS**
*IPSWICH,* **PARROT RECORDS**

**SURREY**
*ADDISCOMBE,* **ADDISCOMBE MUSIC CENTRE**
*CROYDON,* **BONAPARTE RECORDS**
*REIGATE,* **GRAMOPHILE**
*GUILDFORD,* **BONAPARTE RECORDS**

**WARWICKSHIRE**
*SUTTON COLDFIELD,* **MERE GREEN RECORDS**

**WEST MIDLANDS**
*DUDLEY,* **GRADUATE RECORDS**

**WEST YORKSHIRE**
*CASTLEFORD,* **CELIA'S RECORDS**
*CASTLEFORD,* **CELIA'S RECORDS & TAPES**
*NORMANTON,* **CELIA'S RECORDS**

**WORCESTERSHIRE**
*KIDDERMINSTER,* **SOUNDS AROUND**

**YORKSHIRE**
*KEIGHLEY,* **DISCOUNT RECORDS**

**SCOTLAND**
*ABERDEEN,* **OTHER RECORD SHOP**
*EDINBURGH,* **OTHER RECORD SHOP**
*GLASGOW,* **BLOGGS RECORDS**
*GLASGOW,* **LISTEN RECORDS**
*GLASGOW MOUNT (FLORRIDA),* **SOUND TRACK**
*INVERNESS,* **OTHER RECORD SHOP**
*STRATHCLYDE JOHNSTONE,* **RAINBOW RECORDS**

**WALES**
*CARDIFF,* **SPILLERS RECORDS**

**FREE COLOUR BADGE (WORTH 30p)**

when you present this voucher and purchase an LP from any of the listed shops. Badge offer applies only while limited stocks last.

**Retailers/Record Companies, who wish to know all about Noise Box ring 01-681 3062**

# ON THE TOWN

## Beautiful loser now a hardy winner

### Bob Seger

**MANCHESTER**

**THAT IT should have taken Bob Seger so long to receive his just reward is in itself one of the more disgraceful cases of rock biz myopia; that it should be several years more before British audiences are finally granted the chance to sample his live larynx is nothing short of tragic.**

**Now he's finally arrived platitudes like "Well worth the wait" take on new depths of meaning.**

**He was, in short, magnificent, presenting a show so finely honed that the old Stones / Who dispute about the "greatest rock'n'roll band in the world" seems just a little beside the point.**

**Indeed Mick Jagger, judging by the recent televised Stones Paris debacle, would do well to visit Seger's show to pick up a few hints.**

**The audience at the Palace Theatre was noticeably older than at your average rock concert and, even allowing for the keen appeal of the Heartbreakers (playing elsewhere at Manchester the same night) creaming off a percentage of the city's youth, it still seems probable that many of those in attendance were Seger cultists from way back.**

**Opening rather aptly with "Rock & Roll Never Forgets", Seger immediately shows that in the Silver Bullet Band he has as big an ace up his sleeve as any blues rock vocalist could hope for.**

**Saxist Alto Reed (beat that, new wave pseudonymists!) especially, has a fine grip of rock showmanship, acting as the SBB's equivalent to the E Street Band's Clarence Clemons, and backing up his visual sense with some of the sweetest horn I've heard in a rock setting.**

**He's pretty versatile, too, switching from the moody, burring baritone underpinnings of "Beautiful Loser" to the piercing soprano of "Main Street", taking in alto and tenor along the way.**

**The other front man in the SBB is guitarist Drew Abbott, looking like a refugee from Z.Z. Top in his huge cowboy hat, and spitting out some of the sharpest, neatest rock guitar I've heard since Chuck Berry's break in "No Particular Place To Go".**

Pic: KEVIN CUMMINS

**A veritable master of the art of concision, this gent.**

**Most of the set comes from the recent Capitol album, songs like "Sunspot Baby", "Main Street", "Sunburst" and "Fire Down Below" (which Seger dedicates to Frankie Miller), despite vociferous demands for older numbers like "Get Out Of Denver". Seger *did* give a few nods in the direction of his past with "Let It Rock", "Heavy Music" and "Turn The Page", probably the only truly valid 'on the road' song in rock.**

**Visually, Seger makes good use of his heavily-built ungainliness by accentuating his generally macho stance.**

**Legs astride, body hunched over and swaying from side to side, hair dangling lank over his face — I mean, there's no way this boy could have been a glam rock sunbeam, not with a complete facial overcoat from Max Factor.**

**Definitely one for the lads, a similar appeal to Quo's, but with light years of difference in both material and performance.**

**Audience reaction, whilst enthusiastically partisan, wasn't as out of control as one would have expected; at least not till the encore, when things *really* started to move with the sucker punch of "Let It Rock".**

**If Seger and co had got this kind of feedback before, there's no telling what might have happened . . .**

**Reed, to cap it all, does a show-stealing duck-walk back and forth across the stage then climaxes the whole thing with a vertigo-defying tenor break from on top of a ten-foot PA stack.**

**Absolute magic — and a better man than I, Gunga Din!**

**Support band Meal Ticket pervade a passable pot-pourri of country rock-a-boogie somewhat at odds with Seger's gritting raunch, including a version of "It's All Over Now" that owed more to Ry Cooder than to Womack or the Stones, but had little to offer besides the pyro-technic picking of their guitarist. I'll bet they wish they were Yanks.**

**Andy Gill**

---

## Five live Stiffs!!

### Elvis Costello
### Ian Dury
### Wreckless Eric
### Larry Wallis
### Nick Lowe

**CROYDON**

THERE WAS NO doubt in anyone's soul as the entire company plus the dancing airhanger crowd joined forces for a stirring grand finale rendition of "Sex And Drugs And Rock And Roll" that they don't come any Stiffer than *this!*

Short blasts of impressive sets, coming in rapid speed with the merest modicum of seconds between each one, during which time would be spend with the solitary-tooth Hysterical Camp Follower of the Albertos agitating the Croydon crowd, whose early restraint when it came to Pogo demonstratives and related calisthenics meant Wreckless Eric got the proceedings off to a slow start.

His back-up band comprised Ian Dury on drums resembling Sergeant Fury of Marvel's *Howlin' Commandos* fame in G.I. cap jauntily perched on top of his shaven skull, giant pilot shades which nearly obliterated half of his Juicy Fruit chewing *visage* and laying into the kit with casual arm-flailing savagery.

His beautiful black girlfriend laid down superb offbeat bass-lines and the True Romance rhythm section had its sound fleshed out by another girl on keyboards, a vinyl-clad hep-cat on saxophone and out slashing with epileptic cool at his Telecaster and growling his self-penned songs like Lee Feelgood, Wreckless Eric, himself resembling Dennis Waterman on Pro-Plus, and failing to cut to the core with anything other than "The Whole Wide World," featured on the "Bunch Of Stiffs" compilation album and benefitting greatly from relative familiarity.

Next up was the three-pronger assault of Nick Lowe, an evil Roy Wood lookalike in the shape of Larry Wallis and, the evening's surprise cameo appearance, that matted dumpy rockpile himself — Dave Edmunds.

The three worked with an equal share of the spoils, a kind of exhilarating Greatest Hits set with a dead heat for the honour of highpoint between Lowe's electric "Roadrunner" derivative, the first and best song ever released on Stiff, "Heart Of The City", Larry Wallis' chanted five-chord tirade "Police Car" and Edmunds' desperate Chuck Berry stereotype, "I Knew The Bride".

The perfect expression of the palpable flexibility of the Stiff package running-order came when Ian Dury announced that his tribute "Gene Vincent" would be accompanied by Dave Edmands on guitar.

"Who used to WORK with Gene Vincent!" Dury rejoiced, the pint-sized perennial Wide Boy visibly trembling with passion.

But Edmunds missed his cue because he was in the bar.

"He can't be in the bar!" Dury anguished, then shrugged. "Oh, well, we'll do 'Clever Trevor' instead . . ."

And they went into the song against self-opinionated meatheads and by the time they'd finished Dave was back for "Gene Vincent", the song split in two paradoxical parts, the first sweet and lilting, the second spat out with suitably poisonous gob.

Dury writes songs that take the satirical piss and/or celebrate the subject matter with humour, affection and a stunning intensity of funk supplied by his band comprising Charley Charles on drums, Norman Watt-Roy on bass, Chaz Jankel on guitar, and Davey Payne on sax, the songs from the album and the A-side of the single further embellished by Geoff Castle on moog.

The big Uncle of Punk and his band pumped out a pastiche of every category of kids-dancing music there ever was with such deft good-time-tonight swaggering barrow-boy panache that it became cockle-warming crystal clear that the legacy of the Kilburns will be providing a life-soundtrack for the remainder of the decade.

'Andsome, it was, and I'd point out that Dury's use of the colloquial in his songwriting borders on the Shakespearian, if I thought it wouldn't make ya Bob 'N' Dick.

Elvis Costello took us up to the climax of massed Cast Of Characters with his beautiful, perfectly constructed pop-songs for sensitive souls suffering from lost loves, lives and libidos, and the unflagging excellence of his songwriting should by now have got the G.P. derivative accusations brusquely brushed off his grey-mohair clad back.

More than the soul-shoes-on son, Elvis sounds like a Modern World Torch Juke Box that has reached a level of dancing to keep from bawling (both heartbroken tears and vindictive threats) with such total assimilation of his influences that all comparisons to other artists' work are irrelevant.

The furious "I'm Not Angry", choking on its own bitter psychosis, the tender-regret tempered with Don't Look Back of "Alison", the confused impotence plea "Mystery Dance", the classic that got the N.F. on his trail, "Less Than Zero", and "Waiting For The End Of The World", plus every other sparkling gem the man's ever penned; Elvis never misses, mister.

The champion of the little-geezer has evidently been copping a few stage moves from Joe Strummer since the last time I saw him a while back.

He straps his guitar up to his chest, drops his jaw in slack-mock astonishment, ambles in loose-kneed bug-eyed pigeon-toed walks while slashing with absent-minded venom at this battered Fender.

He looks like a midget Japanese Kamikaze Pilot who wants to look like Buddy Holly and dresses down to clerk-chic of conservative two-piece grey tonic mohair whistle 'n' flute (ethnic, what?), dark peckham-rye and buttoned-up buttoned-down and shoes like dead-mens' noses with the respect, genius and compassion of a Ray Davis song.

Being natural may be the biggest pose of all but it works like a dream for the golden boy / freak of the class of '77 and as Elvis and Dury yelled "Sex And Drugs And Rock And Roll" together at the end I couldn't help thinking that Costello will be making classic con-artist love-albums long after the New Wave riot-troops have pawned their studded leather wrist bands and decided to stop using vaseline. (And who the hell is Day?)

**Tony Parsons**

***Wreckless and Dury — repelling and rapulsing respectively.***
***Pix: PENNIE SMITH***

# Fresh-faced relics found in London pub

## The Pleasers

**LONDON**

IDLING AWAY the evening in London's Hope & Anchor, haven of pooped, paunched pub-rockers, we find four young men, fresh-faced relics of a by-gone age.

Where ice-cubes clink confidentially in the scotch and tonics, where bitter foams in meandering motion across the battle-scarred floor, where worldly-wise A&R men rub shoulders with manic, close-cropped youth, we find The Pleasers.

Back in 1066 they invented something called Merseybeat. The Four Talented People polished it up and sold it to the States where it vanished without trace . . . until today.

As the glittering glacier of true pop music melted it left behind rare specks of beat-boom silt; recent excavations have unearthed Thamesbeat!!

That's what The Pleasers play. Revivalists? Certainly they are, the most authentic, pure beat revivalists I can recall seeing.

More accuracy than the likes of The Raspberries, as much zeal as the Groovies, and so outrageously English.

"But is it valid?" asks earnest reader. I don't care, I'm not going to have that argument with you.

They play only a handful of oldies, pristine carbon copies of "Twist And Shout", "Do You Love Me", "Hound Dog", "Slow Down" and Little Eva's "Keep Your Hands Off My Baby".

They also do the most powerful version of "Money" I've ever heard (and I'd already filed that song away in the "Route 66" — "I'm A Man" — seen it all before Catalogue.)

Their own songs are numerous and excellent, albeit all to a standard formula, two-minute teendream epics with titles like "Tell Me Why", "Don't Break My Heart", "I Don't Love You" and "Who Are You?" (the latter being the sharpest, most sarcastic record company put-down of the year, no competition.)

More important, though, they've got one real show-stopper, an obvious cult single, "Lies" *(". . . ya keep on telling me stories, ya keep on telling me . . .");* not the nugget classic, an original.

Cult status is indeed assured for The Pleasers, and if enough young people remember how to twist it could be next-stop *TOTP.*

A lot of punters, however, are going to hate them. They're so clean-clean-clean. Also the group is sublimely out of date and they must pick up a rumble of abuse from fourth-generation, inarticulate punks at every gig. At the H&A they got warm applause building to a reception that would have called for at least three encores if the house lights hadn't come on.

The image is perfect; neat black suits (that apparently make them look like The Jam to kids without history books) and cute Fab Four faces.

Lead Pleaser straps his guitar inches below his chin, Pacemaker-style, and flashes his eyes with pop-star joy as he sings in tune and in harmony. Stage-centre, moody, motionless guitar hero with heavy fringe.

Playing a toy-town bass upside down, king-gawk Pleaser is swaying loftily above the crowd, scraping his head on the low ceiling. Behind the kit, Andre Moptop Previn is all '60s flash and tight beat.

If you're exclusively a creature of Today, avoid The Pleasers.

If you like pure pop, English eccentricity and a good time, see them before the Americans lap them up.

**Kim Davis**

LATEST RELEASE HOT FROM THE PRESS.

MOTOR CYCLE MECHANICS

HONDA MARATHON.
24-hour road test - 24 hours around Snetterton with 750, 550 and 400 Hondas
Seven page feature.

KAWASAKI ROAD TEST.
Z650 and KH400 put through their paces.

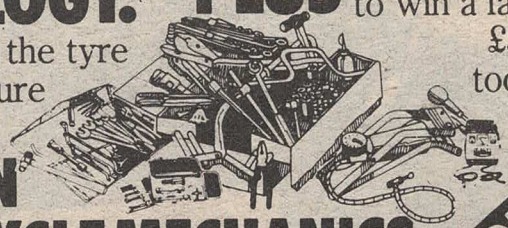
LIGHT PROGRAMME.
Everything you need to know about care and maintenance for brighter lights for the dark nights.

ENGINE REBUILD.
How to strip and rebuild the MZ125/150 singles.

HENNEN INTERVIEW.
Exclusive interview with Works Suzuki rider American Pat Hennen following his first full year of Grand Prix racing.

TYRE TECHNOLOGY.
A talk with the tyre boffins about future developments.

PLUS Your chance to win a fabulous £500 tool kit.



HOW TO PASS YOUR M.O.T.
We sort fact from fiction.

IT'S ALL IN MOTOR CYCLE MECHANICS. NOVEMBER ISSUE.

OUT NOW.


## Little River Band

**SHEFFIELD**

ONCE THE original incongruity of seeing a bunch of good-time boys from Oz blithely singing about "down in Alabama" has been safely assimilated and neutralised as a potential Prejudice Factor, the Little River Band are actually pretty listenable.

They're a neat little cocktail, it seems, of about two parts early Doobies, two parts Eagles, one part Little Feat, and enough parts booze (on your part) to make you smile and ignore your worries.

They deal, you see, in lightweight country-rock romanticism of shining vitality and meticulous technicality — an Australian aural fanzine with its heart in the Sunshine State.

The stylistic constraints of their material may, however, give them a few problems in the future; after all, 90% of country-rock is inarguably lightweight, and the LRB conform staunchly to the syndrome.

And a band doing songs about being "on the road" is about as facile as me writing about the typewriter carriage getting jammed.

Still, there's no denying they're exemplary musicians in their field, their guitar front-row of Graham Goble, Beeb Birtles and David Briggs being a far more homogeneous unit than its present counterpart in The Eagles, and the rhythm section of George McArdle (bass) and Derek Pellici (drums) exuding a power generally absent in the field.

McArdle actually interjects the occasional snatch of fashionable "thump and pluck" bass, a la Clarke and Graham, which mingles surprisingly well with their style; indeed, if anything gives the band a personality of its own, it's the peculiar combination of McArdle's bass and Pellici's concise and energetic drumming.

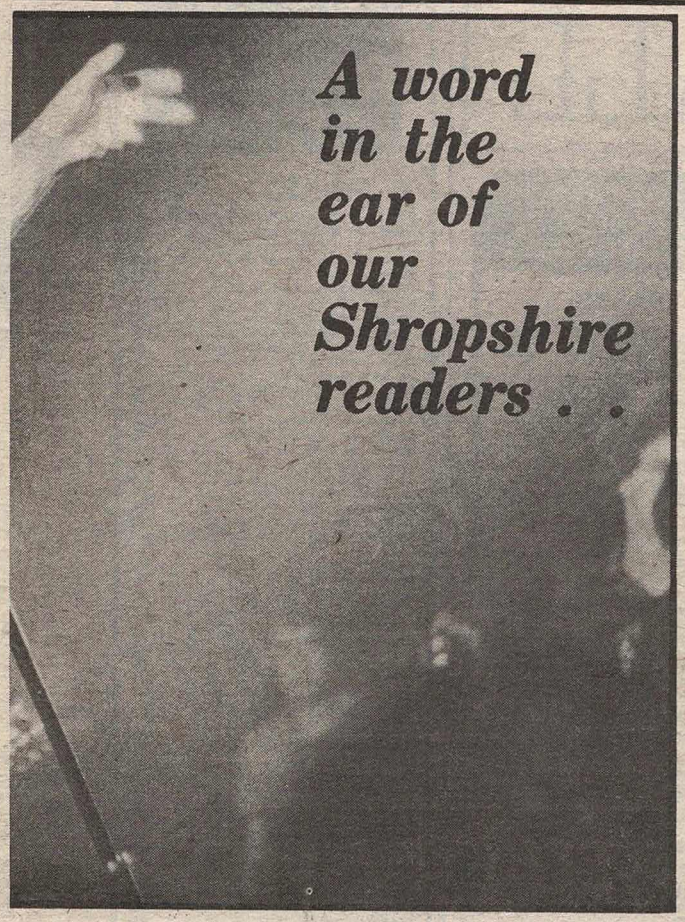
Their material centred on the more well-known songs like "Happy Anniversary" and "Curiosity Killed The Cat", catchily commercial to the last and aided by the best sound I've heard for ages: the clarity of the vocal harmonies was as stunning as any found on an Eagles or CS&N album — which is about as stunning as the genre can get.

All in all, they're a fine band (regardless of origin and intent) who satisfy on all levels they ask to be approached on. Of which, it must be said, there could be more.

Support band Tequila purveyed a rather sluggish brand of shuffle-funk with arrangements which threatened imagination but emasculated the material's chances of getting off the ground by doing so.

Any attempt to add a spark of life (generally, the doing of the competent lead guitarist) was obliterated by inauspicious conga playing, hideously booming bass and the lax efforts of a drummer either too blitzed or too supercool to care. Ho hum.

**Andy Gill**




## Boomtown Rats

**TIFFANY'S, SHREWSBURY**

THE BOOMTOWN RATS' constant gigging in even the most obscure venues has not only carried the good news to the people but given Britain a new band with real potential.

The almost orchestrated rise of the Rats recalls the well-planned genesis of Roxy Music; a vibrant debut album providing the material for the live set which is the *sine qua non* of rock music.

Last Sunday was the second time in five weeks that I have seen the band.

Even in such a short time the improvement is amazing. Where the playing was good it is now stunning. The fine arrangements on all the songs are even tighter.

From the moment they launch into "Close As You Will Ever Be" you realise this is a rock'n'roll band dedicated to good times.

Like those two bands from Canvey Island, the Rods and Dr. Feelgood, they are well aware of the vital place r'n'b holds in all rock music. Pete Bricquette on bass and drummer Simon Crowe have grasped this perfectly. The yet-to-be-recorded "It's All The Rage" has all the attack beloved of the Big Figure and J.B. Sparks and Watts and Wyman.

With this base the songs reach out and grab the audience.

"Joey" a street-corner myth in classic Springsteen and Thin Lizzy mould, is a fine example of their old wine in new bottles phenomenon. The would-be rock star is a well-worn rock image, but there are few better expositions of the myth than the Rats' song.

After the eulogy to schoolgirl depravity, "Mary Of The Fourth Form", the hit single "Lookin' After No. 1" is sung by the audience as much as by Bob Geldof. Yep, yet another anthem is born.

So what more can be said?

One last thought for all Salopians reading. Tiffany's is one of the few rock venues in this part of the sticks. Up 'til now support for this renaissance in live music locally has been sporadic. If there ain't some sign of sustained local interest then the bands won't be coming much longer.

It's up to you, Joe Public; if you want live rock music, support your local venue.

**Michael J. Pritchard**

## Fabulous Poodles

**CHELMSFORD**

THE SURPRISING thing about the Fabulous Poodles' stage act is the small amount of effort that seems to go into getting a lot of laughs.

The only big production numbers are the opener, with lyricist John Parsons cavorting as a poodle in full costume, and Bobby Valentino's endearing rendition of "On the Street Where I Live."

The humour is principally in the lyrics and Tony de Meur's raps between numbers.

Happily, both are devoid of the twee corniness that all too frequently condemns comedy rock bands to oblivion.

This is a very slick show. Not in a showbiz sense, particularly. The band maintain a thoroughly modest demeanour

The point is that the routines are clearly the result of the band's massive road-work. Everything has been carefully and tellingly refined. Even the obvious ad-libs reflect a sharp sense of stage-craft.

What's also surprising about the Poodles is that they're probably more of a rock band than they are a comedy turn.

For a man who look's like Robin Day's nephew, de Meur plays some stunning hard-edged guitar solos, and the band even risk a lengthy instrumental work-out with de Meur trading lines with Valentino, who's one of the few heavy metal violinists in existence.

Naturally, the set focuses on the strongest songs from the album, with "When the Summer's Thru" getting the most enthusiastic applause.

The most ferocious tune turns out to be "Roll Your Own," which onstage is a harder Status Quo retread than anything The Motors can muster.

The Poodles seem particularly well suited to a small club like the City Tavern,. Not only are they a gut-buster of a music hall act, but you can dance to them, too.

The only people to take offence were a couple of punks who objected to de Meur's antics with a giant razor blade worn through the head.

They kept up an unending stream of phlegm, which shot up like tracer bullets in the Battle of Britain.

As de Meur was getting very wet in the process, he was prompted to explain: "Okay, it's only a joke." Pause for maximum effect. "And the joke's on you."

Heartfelt applause from Poodles fans. Collapse of punk morale.

**Bob Edmands**

## Tom Robinson Band

**WOLVERHAMPTON**

IT WAS like a breath of fresh air.

To pass the daytime hours during the week I'd stared in wonder at the Tory Party Conference.

Make no mistake Maggie, Willie, Keith and the rest of your crew, these lads are as concerned with the state of the nation as your goodselves.

After a working life of some ten months, the band have become the darlings of the critics.

How could they fail? Their obviously committed political stance couldn't fail. Radical chic is in, darling. God, its almost as much fun as marching on the good ole American Embassy in '69 — remember?

This time it's for real, and the Tom Robinson Band is all about putting views of the state of the nation before the rock-'n'roll audience.

The Lafayette audience were not as willing and eager for the Robinson polemic as I was.

The majority of the crowd were club regulars taking advantage of late-night dancing and drinking with a band thrown in. However, a small coterie of some 20 or 30 fans were down the front to catch the act, so at least the band did have somebody to play to.

From the opener, "Winter of '79", the mood of the evening was set.

Visions of the results of apathy for Britain are forced before the audience.

It's 1979, the guardians of British are in control, *"Coloured kids getting crucified, a few of us thought, a few of us died"*.. The second title stated the obvious, *"You gotta decide which side you are on"*.

As Tom said, apathy is a tacit yes to whoever is about to smash freedom.

The music behind the message is hard, driving and danceable, Tom's bass and Danny Kustow's lead heading the assault.

No austere collectivised fodder rock here. The riff on "Wish I Had A Grey Cortina" is spot on.

The uncommitted were made to make up their mind with his most controversial song "Glad To Be Gay".

As he challenges the hypocritical standards of the "permissive society, it is set to a stunning "Cabaret"-style backing. Interesting idea.

"Power In The Darkness" put the NF threat in the front-line. A stirring Doors-style keyboard bridge led into Robinson tirading against the evils of the modern world, fine upstanding citizen style. A fine scenario to match the Tory scam going down at Blackpool.

Again the next song follows perfectly — "We Ain't Gonna Take It". Let's hope we won't.

The final "Up Against The Wall" underlined the matter. The audience were by now with the band and they earned a deserved encore.

Lou Reed's "Waiting For My Man" was rocked out, and Tom Robinson's party political broadcast was over.

**Michael J. Pritchard**

HEARTBREAKERS
NEW ALBUM
HEARTBREAKERS-ONE TRACK MIND
New Single Coming Soon 'ONE TRACK MIND' Includes 2 Tracks Not Previously Released
L.A.M.F.
ALBUM 2409 218
THE HEARTBREAKERS OCTOBER TOUR
*WITH SIOUXSIE AND THE BANSHEES
+THE MODELS+THE KILLJOYS
20TH RAINBOW LONDON
21st Leeds Polytechnic 22nd Bath Pavilion 23rd Tiffanys Shrewsbury
25th Barbarellas Birmingham 26th Erics Liverpool 27th Locarno Coventry
29th Newcastle University 30th Chancellor Hall Chelmsford
*SEE LOCAL PRESS FOR FULL SUPPORTING ARTISTS DETAILS
TRACK RECORD
MARKETED BY POLYDOR LIMITED

Look out for the Skynyrd flag in your record shop window this Saturday!
LYNYRD SKYNYRD
NEW ALBUM
NEW ALBUM
AVAILABLE HERE
"Street Survivors"
New album-out now.
MCA RECORDS
MCA Records, 1 Great Pulteney Street, London W1

# PUNK AT BONAPARTE OK

## BONAPARTE MAIL ORDER
101 George Street, Croydon, Surrey, CR0 1LE.

### 45's + E.P.s (7")
*U.K. Newies*

**Tom Robinson**/Motorway ..... 70p
**999**/Nasty Nasty ..... 65p
**Buzzcocks**/Orgasm Addict ..... 65p
**Elvis Costello**/Watching the Detectives .. 65p
**Steel Pulse**/Nyah Luv ..... 65p
**Jam**/This is the Modern World ..... 65p
**Drones**/Bone Idol ..... 70p
**Larry Wallis**/ ..... 65p
**Nick Lowe**/Halfway to Paradise ..... 65p
**Amazorblades**/Common Truth ..... 65p
**Stukas**/Kleen livin kids ..... 65p
**Radiators**/Enemies ..... 65p
**Depressions**/Livin' on dreams ..... 65p
**Jolt**/You're Cold ..... 65p
**Adverts**/Safety in numbers (soon ..... 65p
**Rods w/Rob Tyner**/Till the nite is gone .. 65p
**Ultravox**/Rockwrok ..... 65p
**Some Chicken**/New Religion ..... 65p
**Unwanted**/Withdrawal ..... 65p
**Saints**/1-2-3-4 E.P. ..... 75p
**Tyla Gang**/Dust on the needle ..... 65p
**John Cooper-Clarke**/E.P. ..... 89p
**Skrewdriver**/Anti-Social ..... 65p
**Pigs**/Youthanasia ..... 65p
**Soft Boys**/E.P. ..... 70p
**X-Ray Spex**/Oh Bondage! ..... 65p
**Kim Fowley**/The Trip ..... 70p
**Heartbreakers**/New E.P. ..... 70p
**Runaways**/Schooldays ..... 70p
**Iggy Pop**/Success ..... 65p
**Chris Spedding**/Get outa my pagoda ..... 70p
**Puncture**/Mucky Pup ..... 70p
**PVC 2 E.P.** ..... 70p
**Clash**/Complete Control ..... 65p
**Sniveling Shits** ..... 70p
**Damned**/Problem Child ..... 65p
**Sex Pistols**/Holidays ..... 65p
**PorkDukes**/Makin' Bacon ..... 65p

***BONAPARTE'S RECOMMENDED SPECIAL U.S. IMPORTS!!!***

**Pere Ubu**/30 secs. over Tokyo ..... £1.50
**Pere Ubu**/Final Solution ..... £1.50
**Pere Ubu**/Street Waves ..... £1.50
**Tin Huey**/E.P. (Weird!!) ..... £1.50
**T Heads**/Uh Uh Love has, etc. ..... £1.25
**Dead Boys**/Sonic Reducer ..... £1.25
**Richard Hell**/Blank Gen. + Love Comes ..... £1.25
**Paley Bros**/Ecstasy ..... £1.25
**Devo**/De-evolution ..... £1.50
**White Boy**/Spastic E.P. ..... £1.75
**White Boy**/I could puke ..... £1.50
**Jeffrey Dahl**/Rock + Roll Critic ..... £1.50
**Nervous Eaters**/Loretta ..... £1.25
**Bizzarros**/E.P. ..... £1.50
**Son of Sam**/Chain Gang ..... £1.15
**Startoon**/Rockin' on the Bowery ..... £1.50
**Blowfish**/In the new wave (v. funny) ... £1.25
**The Count**/ Morn of Confrontation EP £1.25
**Fans**/Telstar EP ..... £1.50
**American Boys**/Not satisfied ..... £1.50
**Mick Farren**/Play with fire ..... £1.50
**Chris Stamey**/Summer Sun ..... £1.50
**Sneakers**/Chris Stamey EP ..... £1.50
**Television**/Little Johnny ..... £1.50
**Prix**/Girl ..... £1.50
**Wayne Kramer**/Ramblin Rose ..... £1.00
**Blondie**/X Offender (pic) ..... £1.25
**Groovies**/Slow Death 45 (pic) ..... £1.25
**Groovies**/Can't Explain ..... £1.25
**Groovies**/Him or me ..... £1.50
**Hot Knives**/Hey Granma ..... 99p
**MC5**/Borderline ..... £1.25
**New Legion**/Wild One ..... £1.50
**Poppees**/If she cries ..... £1.50
**Wackers**/Capt. Nemo ..... £1.50
**Venus + Razorblades**/Punkarama w/Press Conference B-side ..... £1.50
**Ramones**/Sheena (US pic) ..... £1.25
**Sky Sunlight**/Beautiful Stars ..... £1.50

### REGGAE 7"

**Augustus Pablo**/King Tubby meets, etc. ..... 65p
**Skatalites**/Guns of Navarone ..... 65p
**Dillinger**/Cokane in my Brain ..... 65p
**Keith Rowe**/Groovy Situation ..... 65p
**Rico**/Africa ..... 65p
**Third World**/96° in the Shade ..... 65p
**Mexicano**/Move Up Starsky ..... 65p

### REGGAE 12"

**Jah Woosh**/Freedom Connection ..... £1.99
**Culture w/Ranking Trevor**/Trod On. £1.99
**Carl Malcolm w/R Trevor**/Repatriation ..... £1.99
**Dillinger**/Cokane in my Brain ..... £1.50
**Dillinger, etc**/Melting Pot ..... £1.99
**George Faith**/Midnight Hour ..... 95p
**Bunny Wailer**/Get Up Stand Up ..... 95p
**George Faith**/I've Got the Groove ..... 95p
**George Faith**/Midnight Hour ..... 95p
**Delroy Washington**/All The Praise ..... 95p

### 12-INCHERS

**Radio Stars**/Nervous Wreck ..... 80p
**Only Ones**/Lovers of Today ..... £1.15
**Dr Feelgood**/She's a Wind-up ..... 90p
**Blondie**/Rip Her To Shreds ..... 75p
**Sex Pistols**/Anarchy ..... £1.99
**Richard Hell**/Blank Generation ..... 75p
**Eater**/Lock It Up ..... 80p
**John Cale**/Animal Justice ..... £1.19
**Dictators**/Search and Destroy ..... 75p
**Heartbreakers**/Chinese Rox ..... 99p
**Kraftwerk**/Showroom Dummies ..... 95p
**London**/EP ..... 75p
**Sham 69**/I Don't Wanna ..... £1.19
**Menace**/Screwed Up ..... £1.10
**Slaughter + Dogs**/Boot Boys ..... 95p
**Motors**/Dancin' The Nite ..... 95p
**Patti Smith**/Gloria ..... 70p
**X-Ray Spex**/Oh Bondage! ..... 95p
**X.T.C./3 Dep** ..... 95p

### FROGGY IMPORTS

**Ashphalt Jungle**/EP ..... £1.25
**Bracos Band**/Fly Away ..... £1.25
**Little Bob**/Don't Let Me Be, etc. ..... £1.25
**Metal Urbain**/Panik ..... £1.25
**Sex Pistols**/Anarchy ..... £1.35
**Patti Smith**/Gloria ..... £1.25
**Patti Smith**/Ask The Angels ..... £1.25
**Telephone**/Hygiephone ..... £1.25
**Bijou**/La Fille Du Pere Noel ..... £1.25

### SEVEN BRITISH INCHES OF HEAVEN

**Roky Ericson**/Bermuda ..... 65p
**Robert Gordon**/Red Hot ..... 65p
**Venus + Razorblades**/Punkarama ..... 65p
**Rubinoos**/I Think We're Alone ..... 49p
**Modern Lovers**/Egyptian Reggae ..... 65p
**Talking Heads**/Love Goes to, etc. ..... 65p
**Cherry Vanilla**/The Punk ..... 65p
**Adverts**/One Chord + G Gilmore (each) . 65p
**Albertos**/Snuff Rock ..... 89p
**Buzzcocks**/Spiral Scratch ..... £1.25
**Clash**/White Riot ..... 65p
**Elvis Costello**/all 45s ..... 65p
**Damned**/Neat Neat Neat ..... 65p
**D Bicycles** (both singles) ..... 65p
**Ester**/Outside + U.S.A. (each) ..... 65p
**Gen X**/Your Generation ..... 65p
**Jam**/In The City + All Around (each) ..... 65p
**London**/Summer of Love E.P. ..... 70p
**Nosebleeds**/Music School ..... 65p
**Slaughter + Dogs**/Cranked Up + Boot Boys (each) ..... 65p
**Only Ones, Chelsea, Cortinas, Police, Stanglers** (each) ..... 65p
**Valves**/Robot Love ..... 65p
**Exile**/Don't Tax Me ..... 95p
**Vibrators**/We Vibrate + Pogo Dancing (each) ..... 70p
**Vibrators**/Baby Baby + London Girls (each) ..... 65p
**Pistols**/God Save + Vacant (each) ..... 65p
**Rezillos**/Can't Stand My Baby ..... 65p
**Radio Stars**/Dirty Pix ..... 65p
**Radio Stars**/Stop It ..... 89p
**Ultravox**/Young Savage ..... 65p
**Wreckless Eric**/Whole Wide World ..... 65p
**Yachts**/Suffice To Say ..... 65p
**Velvets**/White Heat ..... £1.50

### ALBUMS

**Radiators From Space**/TV Tube Heart ..... £2.99
**Richard Hell**/Blank Generation ..... £4.50
**Talking Heads '77** ..... £4.50
**Dead Boys**/Young, Loud + Snotty ..... £4.50
**Bizarros**/Rubber City Rebels ..... £4.25
**Armand Scheubroeck**/I Came To Visit ..... £4.25
**Pirates**/Out of their Skulls ..... £2.99
**Ian Dury**/New Boots + Panties! ..... £2.49
**Iggy**/Metallic K.O. ..... £3.99
**Runaways**/Live In Japan ..... £8.75
**Dwight Twilley**/Don't Mind ..... £4.50
**Ultravox**/Ha! Ha! Ha! (with free single) ..... £2.99
**MX80 Sound**/Hard Attack ..... £2.99
**Robert Gordon**/Red Hot ..... £2.99
**Jam**/This is the Modern World ..... £2.99
**Heartbreakers**/L.A.M.F. ..... £2.99
**Groovies**/Still Shakin' ..... £4.25

**Ring for details of other Albums + Singles or send SAE for complete list — new one contains lists of badges, etc.**

**Mail order only to Croydon Shop. Postage (UK) 7" 10p each, 5 or more × 7" — 5p each, 12" and LPs — 20p each (Europe) 7" — 25p each, 5 or more × 7" — 15p each, 12" and LPs — 50p.**
**101 George Street, Croydon, Surrey**
**7 Phoenix Court, Guilford, Surrey.**
**31 Market Square, Bromley, Kent.**

WHOLESALE ENQUIRIES REGARDING MANY OF THE ABOVE **NOW** WELCOME
**please write to m/o address or phone 01-681 3062/1490**

# Andy's PLATTERS STALL

## SHOPS — RECORD COLLECTORS — DJs WHAT'S BELOW IS IMPORTANT

**For seven years we have been the leading mail outlet for oldies and current records. We issue every fortnight a booklet that contains 1,000s of xldies dating dating back to the 40s until the present day. We have also pages on soul, disco, rock and pop, and country music. The booklet costs (UK) 1 year £1.10, 6 months 70p (Overseas) 1 year £1.75. Wholsale and overseas welcome**

*BELOW IS A SMALL SAMPLE OF WHAT YOU'LL FIND IN OUR BOOKLET*

### OUR TOP 30 ROCK/NEW WAVE RECORDS

1 **Sex Pistols** Holiday In The Sun (75p)
2 **Status Quo** Rockin' All Over The World (75p)
3 **David Bowie** Heroes (75p)
4 **Ram Jam** Keep Your Hands On The Wheel (85p)
5 **The Damned** Problem Child (75p)
6 **The Rubinoos** I Think We're Alone Now (75p)
7 **999** Nasty Nasty (75p)
8 **The Lurkers** Shadow (75p)
9 **Sex Pistols** God Save The Queen (75p)
10 **Sex Pistols** Pretty Vacent (75p)
11 **The Clash** Complete Control (75p)
12 **Dead Boys** Sonic Reducer (85p)
13 **Richard Hell/Voidoids** Blank Generation (85p)
14 **The Adverts** One Chord Wonders (75p)
15 **Hawkwind** Quark Strangeness and Charm (75p)
16 **Kiss** Love Gun (85p)
17 **Little River Band** Help Is On The Way (85p)
18 **Kiss** Christine Sixteen (85p)
19 **Steve Miller Band** Swintown (85p)
20 **Aerosmith** Draw The Line (85p)
21 **Dwight Twilly Band** Trying To Find My Baby (75p)
22 **Ian Dury** Sex and Drugs and Rock and Roll (75p)
23 **Talkin' Heads** Uh Oh Love Comes To Town (85p)
24 **New York Dolls** Jet Boy (75p)
25 **The Runaways** School Days (75p)
26 **Flaming Groovies** Slow Death EP (99p)
27 **Boomtown Rats** Look After No One (12") (99p)
28 **Tom Robinson Band** Motorway (75p)
29 **X Ray Spex** Oh Bondage Up Yours (75p)
30 **E.L.O.** Turn To Stone (75p)

**IMPORTED ELVIS PRESLEY TRIBUTE 85p EACH**

**Leon Everette** Goodbye King of Rock and Roll
**Billy Joe Burnette** Welcome Home Elvis
**The Teardrops** Goodnight Elvis
**J.D. Summers** Elvis Has Left The Building
**Merle Hagard** From Graceland To The Promised Land

**WHOLESALE** AMERICAN RELEASES OLDIES /NEW WAVE/SOUL/ROCK/ RING TERRY ON 01 673 1066 FOR DETAILS

### A FEW OF OUR OLDIES

**Danny And The Juniors** At The Hop (85p)
**Chris Montez** Let's Dance (85p)
**Bobby Darin** Multiplication (85p)
**Los Bravos** Black Is Black (85p)
**Alice Cooper** Only Woman/Welcome To My Nightmare (85p)
**Led Zeppelin** Rock And Roll (85p)
**FREE** Alright Now/Stealer (85p)
**YES** And You And I (75p)
**America** A Horse With No Name (85p)
**Sam Cook** Twistin The Night Away (85p)
**Canned Heat** Let's Work Together (85p)
**Steppenwolf** Born To Be Wild (85p)
**Steve Miller** The Joker (85p)
**A.W.B** Pick Up The Pieces (75p)
**Aerosmith** Last Child (85p)
**Jefferson Airplane** White Rabbit/Somebody To Love (85p)
**Allman Bros** Jessica (75p)
**Beach Boys** California Girls (85p)
**Gerry & The Pacemakers** You'll Never Walk Alone (75p)
**Mark Bolan** Teenage Dream (75p)
**Wings** Uncle Albert (85p)
**Who** Pinball Wizzard (85p)
**Bay City Rollers** Rock And Roll Love Letter (85p)
**Bay City Rollers** Yesterday Hero (85p)
**Judy Collins** Both Sides Now (85p)
**Arthur Conley** Sweet Soul Music (85p)
**Lou Reed** Walk On The Wild Side (85p)
**Rascals** Groovin (85p)
**Otis Redding** Dock Of The Bay

**Elvis Presley Oldies**
WE HAVE OVER 50 TITLES SEND FOR A LIST

***POST/PACKING: 1 to 5 records 10p over 5 — 25p Overseas 10p per single All orders sent by return. We don't keep you waiting for weeks***
SEND YOUR P.O. OR CHEQUE TODAY FOR ANY OF THE ABOVE OR OUR BOOKLET

**RECORD CORNER (Dept. One)**
27 BEDFORD HILL, BALHAM,
LONDON S.W.12 9EX

**SPECIAL JAPANESE IMPORT L.P.**

**TRACKS**
Burn — Love Child — You Keep On Moving — Wild Dogs — Lady Luck — Smoke On The Water — Soldier Of Fortune — Woman From Tokyo — Highway Star.

**£6.25 plus 25p P&P**
Limited offer, so rush your P.Os. cheques to:—
P.F.S. 13 Cranbrook Road, Ilford, Essex.

## MISSED THAT HIT SOUND WHILE IT WAS AROUND? GET IT FROM THE DEALER WITH ALL THE CLASSICS

All the singles listed below are **only** 75p each and are but a small selection from over 2,000 titles listed at incredible prices. Send **LARGE** sae for list.

ABBA
Dancing Queen
ANIMALS
House Of The Rising Sun
JANE BIRKIN (P.C.)
Je t'aime ... moi non plus
DAVID BOWIE
Life On Mars
CHICAGO
If You Leave Me Now
DANNY AND THE JUNIORS
At The Hop
ELECTRIC LIGHT ORCH.
Roll Over Beethoven
FREE
All Right Now
BOBBY GOLDSBORO
Summer (the first time)
HAWKWIND
Silver Machine
ISLEY BROTHERS
That Lady/Summer Breeze
ELTON JOHN & KIKI DEE
Don't Go Breaking My Heart
LITTLE EVA
The Locomotion
JOHN MILES
Music
PROCUL HARUM
A Whiter Shade Of Pale
QUEEN
Bohemian Rhapsody
LOU REED
Walk On The Wild Side
ROSE ROYCE
Car Wash
PETER SARSTEDT
Where Do You Go To My Lovely
DEL SHANNON
Runaway / Keep Searchin'
CARLY SIMON
You're So Vain
STEPPENWOLF
Born To Be Wild
SUPERTRAMP
Dreamer
TEN CC
I'm Not In Love
THIN LIZZY
Whiskey In The Jar
TWINKLE
Terry

**SPECIAL OFFER — ONLY 30p**
MIKE OLDFIELD
Portsmouth

**ALSO A GREAT BARGAIN**
100 Soul Singles £7
100 Reggae Singles £7
+ £2 IF OVERSEAS

**POSTAGE AND PACKING 25p EXTRA ANY NUMBER OF RECORDS**
**OLDIES UNLIMITED DEPARTMENT N**
**6/12 Stafford Street,**
**St Georges,**
**Telford, Shropshire TF2 9NQ**

## Bruces Record Shop
THE ORIGINAL VINYL JUNKIES PARADISE

### 7" SINGLES

**P.V.C. 2** — Put You In The Picture (Maxi) PIC ..... 70p
**Valves** — For Adolls Only (pic) ..... 65p
**Sex Pistols** — Holidays In The Sun (pic) ..... 70p
**ChainGang** — Son of Sam US Imp ..... £1.15
**Mutants** — Boss Man (pic) ..... 70p
**John Cale** — Animal Justice EP (pic) ..... £1.15
**IggyPop** — I Gotta A Right Imp ..... £1.75
**Puncture** — Mucky Pup (pic) ..... 70p
**Saints** — 1, 2, 3, 4 (double single) (pic) ..... £1.25
**Tom Robinson** — 2, 4, 6, 8 Motorway (pic) ..... 70p
**Drones** — Bone Idle (pic) ..... 70p
**The Jolt** — You're Cold (pic) ..... 70p
**Secret** — The Young Ones (pic) ..... 70p
**Rubinoos** — I Think We'e Alone Now (pic) ..... 49p
**Buzzcocks** — Spiral Scratch EP (pic) ..... £1.25
**Adverts** — Gary Gilmore's Eyes (pic) ..... 70p
**Snatch** — IRT/Stanley Imp. (pic) ..... £1.25
**999** — I'm Alive (pic) ..... 70p
**Flamin' Groovies** — Slow Death E.P. (pic) ..... 99p
**Pork Dukes** — Bend'n'flush (pic) ..... 80p
**Wayne Kramer** — Ramblin' Rose (pic) ..... £1.00
**The Depressions** — Living On Dreams (pic) ..... 70p
**Desperate Bicycles** — The Medium Was Tedium (pic) ..... 70p
**Squeeze** — Packet Of Three E.P. (pic) ..... 80p
**Yachts** — Suffice To Say ..... 70p
**Ian Dury** — Sex 'N' Drugs 'N' Rock 'N' Roll (pic) ..... 70p
**X-Ray Spex** — Oh Bondage Up Yours (pic) ..... 70p
**Killjoys** — Johnny Won't Get To Heaven (pic) ..... 70p
**Hammersmith Gorillas** — You Really Got Me (pic) ..... 70p
**Slaughter & The Dogs** — Cranked Up Really High (pic) ..... 70p

### 12" SINGLES

**XTC** - 3D E.P. (pic) ..... 99p
**X-Ray Spex** — Oh Bondage Up Yours ..... 99p
**Eater** — Lock It up (pic) ..... 80p
**Sham 69** — I Don't Wanna (Maxi) (pic) ..... £1.25
**Grace Jones** — La Vie En France ..... £1.50
**Split Enz** — My Mistake ..... 70p
**Patti Smith** — Gloria / My Generation ..... 70p
**Motors** — Dancing The Night Away ..... 99p
**John Cale** — Animal Justice E.P. (pic) ..... £1.25
**Slaughter & The Dogs** — Where Have All The Boot Boys Gone (pic) ..... 99p
**Marseilles** — Do It The French Way (Maxi) ..... £1.00
**London** — Summer of Love (Maxi) ..... 80p
**Tom Petty** — American Girl ..... 70p
**Tom Petty** — Anything That's Rock 'n Roll ..... 70p
**Motorhead** — Motorhead (pic) ..... £1.00
**Dillinger** — Cokane in My Brain ..... £1.50
**Dillinger** — Melting Pot (6 tracks) ..... £2.20
**Bunny Wailer** — Get Up Stand Up ..... £1.00
**U-Roy** — Small Axe ..... 99p
**Delroy Washington** — Give All The Praise To Jah . 99p
**George Faith** — Midnight Hour ..... £1.50
**Culture** — Trod On ..... £2.20
**Revolutionaries** — Afro Rock ..... £2.20
**Carl Malcolm & Ranking Trevor** — Repatriation . £2.20
**Jah Whoosh** — Freedom Connection ..... £2.20
**Brent Dowe** — Girl I Have Got A Date ..... £2.20

Included in every order is a copy of Bruce's newsletter CRIPES which includes our mail order list. Postage and Packing — 7" singles 12p each; 12" singles and albums 25p each; plus 15p for each additional item. Prices in this list apply to mail order only from.

**BRUCES RECORD SHOP**
**79 ROSE STREET, EDINBURGH**
**Tel. 031-226 2804**

# YOU ARE PAYING TOO MUCH FOR RECORDS AND CASSETTES

## — AND WE INTEND TO CHANGE ALL THIS

**COB RECORDS, N-120, PORTHMADOG, GWYNEDD, WALES. BRITISH ISLES (Tel 0766 2170/3185 Mon-Fri)**
*— IS THE WORLD'S MOST COMPLETE RECORD SERVICE (OVER 20,000 REGULAR AND SATISFIED CUSTOMERS WORLDWIDE)*

### OUR EXCLUSIVE SERVICES —

1. ANY BRAND NEW LP OR CASSETTE SOLD WITHIN THE BRITISH ISLES AND OVERSEAS AT UP TO £1 OFF FULL RETAIL PRICE. Speedy and efficient service. Free catalogue listing nearly 3,000 titles by over 200 different artists. EXPORT ENQUIRIES WELCOMED.
2. RECORD EXCHANGE AND PURCHASE SERVICE. Your unwanted good condition LP's and cassettes bought for cash or exchanged for any brand new items of your own choice. Send s.a.e. or phone for details FIRST (no items accepted unless official offer has been given beforehand.)
3. THOUSANDS OF QUALITY, GUARANTEED GOOD CONDITION USED LP's AT BARGAIN PRICES (UK SERVICE ONLY). Every item checked thoroughly before purchase and fully guaranteed. Over 10,000 items in stock. Free catalogue available on request.

**SAVE £££'s AT COB**

# DAVID BOWIE
## COLLECTORS SINGLE AUCTION

We have in our possession the following single in mint condition
***GROUP NAME:* THE BEANSTALKERS**
***LABEL:* CBS 'A' COPY**
***RELEASE DATE:* 1st DECEMBER 1967**
***A SIDE TITLE:* SILVER TREE TOP SCHOOL FOR BOYS**
***WRITTEM BY: D. BOWIE***
***PRODUCED BY:* MIKE SMITH**
We are now publically open for offers for the purchase of this single
*WE ALSO HAVE AN EXTENSIVE CATALOGUE OF OTHER SINGLES OF VARIOUS ARTISTS FOR THIS CATALOGUE*
*SEND 30p TO:-*
**ROBINSON'S RECORDS**
26 BLACKFRIARS ST.,
SALFORD, MANCHESTER,
ENGLAND

# PARROT RECORDS

PARROT MAIL ORDER

**NEW WAVE**

**Heartbreakers - L.A.M.F** ..... £2.50
**Ian Dury - New Boots And Panties** ..... £2.50
**The New Wave Album** ..... £1.99
**Boomtown Rats** ..... £2.99
**Iggy Pop - Lust for Life** ..... £2.49
**Iggy Pop - The Idiot** ..... £2.49
**The Stooges - Raw Power** ..... £1.99
**The Stooges - Fun House** ..... £2.49
**The Stooges - The Stooges** ..... £2.49
**The Stooges - Metallic K.O.** ..... £2.99
**Hits Biggest Stiffs** ..... £2.99
**Elvis Costello - My Aim Is True** ..... £2.50
**Stranglers - IV Rattus Norvigicus** ..... £2.75
**Stranglers - No More Heroes** ..... £2.75
**Mink De Ville** ..... £2.99
**Television** ..... £2.49
**Damned - Damned, Damned, Damned** ..... £2.50
**Tom Petty** ..... £2.99
**The Jam - In the City** ..... £2.99
**Blondie** ..... £2.99
**The Rods - Teenage depression** ..... £2.50
**Live at the Roxy WC2** ..... £2.99
**Bunch of Stiffs** ..... £2.50
**The Clash** ..... £2.75
**Count Bishops** ..... £2.39
**New York Dolls (double)** ..... £2.99
**Flamin Groovies - Shake Some Action** ..... £2.99
**Flamin Groovies - (Double)** ..... £3.10
**Dictators - Manifest Destiny** ..... £2.49
**MC5 - Kick Out the Jams** ..... £2.49
**MC5 - Back in the USA** ..... £2.49
**Ramones - 1st Sire LP** ..... £2.50
**Ramones - Leave Home** ..... £2.50
**Runaways - Queens of Noise** ..... £2.50
**Runaways - 1st Album** ..... £2.50
**Saints - I'm Stranded** ..... £2.99
**Patti Smith - Horses** ..... £2.29
**Patti Smith - Radio Ethiopia** ..... £2.49
**Ultravox** ..... £2.50
**Ultravox - Ha Ha Ha** ..... £2.50
**Vibrators - Pure Mania** ..... £2.75
**Graham Parker - Heat Treatment** ..... £2.50
**Graham Parker - Howlin' Wind** ..... £2.50
**Blue Oyster Cult - Agents of Fortune** ..... £2.75
**Blue Oyster Cult - On Your Feet (Dble)** ..... £3.99
**Blue Oyster Cult - B.O.C.** ..... £2.75
**Blue Oyster Cult - Tyranny and Mutation** ..... £2.75
**Blue Oyster Cult - Secret Treaties** ..... £2.75
**Dr Feelgood - I'll be seeing you** ..... £2.49
**Motors - Motors** ..... £2.99
**Jonathan Richman and the Modern Lovers** ..... £3.00
**Modern Lovers - 1st** ..... £2.99
**Jonathan Richman - Rock'n'Roll with** ..... £2.99
**Beserkley Chartbusters Vol. One** ..... £2.99
**The Boys - The Boys** ..... £2.49
**Dwight Twilley - Twilley Don't Mind** ..... £2.99
**Dwight Twilley - Sincerely** ..... £2.99

**REGGAE**

**Bob Marley - Exodus** ..... £2.99
**Fred Locks - Black Star Liner** ..... £2.99
**Rico - The Man from Wareika** ..... £2.99
**Dillinger - CB200** ..... £2.99
**George Faith - To Be A Lover** ..... £2.99
**Culture - Two 7's Clash (J. A. Pressing)** ..... £4.99

**OLD WAVE BUT GOOD**

**Bowie - Heroes** ..... £2.99
**Nils Lofgren - Night After Night (double)** ..... £3.99
**Genesis - Seconds Out (double)** ..... £4.25
**AC/DC - Let there be Rock** ..... £2.49
**Phil Spector - Echoes of the 60's** ..... £2.99
**Robert Gordon/Link Ray** ..... £2.99
**Motorhead** ..... £2.79
**Phil Manzanera/801 - Listen Now** ..... £2.99
**Split Enz - Dizrythmia** ..... £2.99
**Steve Hillage - Motivation Radio** ..... £2.99
**Chris Spedding - Hurt** ..... £2.99
**Steely Dan - AJA** ..... £2.99
**Spirit - Future Games** ..... £2.99
**Bruce Springsteen - Born to Run** ..... £2.79
**Dave Edmunds - Get It** ..... £2.49
**Pirates - Out Of Our Skulls** ..... £2.49
**Ry Cooder - Show Time** ..... £2.49
**Stones - Love You Live (dble)** ..... £4.49
**Steve Ribbons - Caught In The Act** ..... £1.99

**12 INCHERS**

**Motors - Dancing the night away** ..... 90p
**Keith Rowe - Groovy situation** ..... 90p
**Dr. Feelgood - She's A Windup** ..... 65p
**X-Ray Spex - Bondage** ..... 90p
**XTC 3D EP** ..... 90p
**Eater - Lock it up/Eater** ..... 90p
**Patti Smith - Gloria** ..... 65p
**Dillinger - Cokane On My Brain** ..... £1.25
**Slaughter And The Dogs** ..... 90p
**Golden Earring - Live** ..... 65p

*Mail Order Details*
Cheques/P.Os to Parrot House, Limetree Passage, Saffron Walden, Essex. Tel 0799 21870
P/P 1 item—35p, 2—50p, 3—65p, 4—80p, 5—95p Over 5 free (Europe 50p per LP.) I.M.O.'s only
*Shops at:*
*24 Queen Street, Ipswich, Suffolk*
*4 Balkerne Passage, Colchester*
Allow 4 working days for clearance of cheques

# TANDY'S
## THE EXPERT EXPORTERS
## ATTENTION!
## ALL OVERSEAS READERS

(U.K. readers should go quietly FRANTIC!)

If you live in NORWAY, DENMARK, SWEDEN, FINLAND, GERMANY, BELGIUM, HOLLAND, AUSTRALIA, NEW ZEALAND, etc., why pay £4 and over for your LPs when you can buy high quality new and unplayed LPs from the expert personal exporters for half that price.

Write today for full details including the new TANDY'S catalogue plus list of new releases.

*Trade enquiries welcome*

TANDY'S RECORDS

**TANDY'S RECORDS LTD.**
**(DEPT. NX)**
**Anderson Road**
**Warley**
**B66 4BB**
**Tel. 021-429 6441/2**
**Telex: TANDORDS 338024**

# HAVE YOU GONE FRANTIC YET?

If you don't mind paying £3.50 for your LP's FRANTIC is not for you, but FRANTIC customers save up to 85p off the price of top selling LP's and £1.50 off double albums. Of course, they also enjoy the FRANTIC 48-hour service given by the experts of mail order.

Write today for the new FRANTIC catalogue which contains 1,000 amazing bargains.

FRANTIC

**MAIL ORDER COMPANY**
**WARLEY**
**WEST MIDLAND B66 4BB**
**Tel. 021-429 6441/2**

**CALLING ALL**

# OVERSEAS READERS
## WHY PAY HIGH PRICES FOR YOUR ALBUMS?

Send for our FREE catalogue of best selling, brand new LPs and compare our prices with those in your country.
We promise you a courteous and efficient service.
*So if you want the best records at the best prices don't delay, write today.*

EXPORT 33 — **17 SOMERVALE, WILDWOOD, STAFFORD, ST17 4WQ, ENGLAND**

# The moon's in Leo . . .

## Leo Sayer

**THE PALLADIUM**

THE VERY idea of Leo Sayer trotting about the hallowed stage of the Palladium is enough to have him executed by any gang of rock vigilantes.

To many people that is the ultimate crime of a contemporary performer, surrendering his musical principles to the banal tastes of suburban housewifes and their husbands who insist on seeing a variety act.

Most of those in the theatre undoubtedly believed that is what Sayer represents.

And for his part he was willing to be a giddy little pop star who feels like dancing, at least some of the time.

Behind his daft little smile, personal charm and well-tailored suit with matching shirt, there was a more devious person than few of those who called for an encore and shouted "super" even imagined existed.

Personally I believe Leo has reached the conclusion that hit pop records and an adoring audience is little compensation if he is taking the soft option musically.

And he's now doing something about it, albeit sufficiently veiled so as not to disappoint his MOR fans or jeopardise his position in showbusiness.

Although this experiment began with "Endless Flight", for me it only worked well on his latest album "Thunder In My Heart."

Had Sayer performed more than just the title track of "Thunder" then I have little doubt this review would have been considerably more favourable, rather than just honest admiration for the welcome direction Sayer obviously intends to follow.

But at present he is only offering something of a compromise, and as such his Palladium performance was irritating. There was frequently proof he is a major rock talent, but an unfortunate amount of happy gooning undermined this.

Like other British singers such as Robert Palmer, Peter Gabriel and to some extent David Bowie, Sayer has found that working with American musicians is both an interesting and fruitful exercise.

Now on stage he surrounds himself with American musos, with the exception of a horn player from Dorset and Mike Moran on keyboards.

Personally I've never subscribed to the belief that American players are better than their British counterparts. What does seem to be true however is that the modern American is often brash and loud, without inhibition, and this reflects in the playing basically because he's having a good time.

Certainly Sayer's eight-piece band, plus two black girl vocalists, have this quality, and in turn it inspired him with confidence.

His singing of "When I Need You" was absolutely brilliant, with a superb counter-harmony on saxophone. "Moonlighting" was also performed with flawless expertise, with every melodic nuance and structural change exploited by the musicians, particularly by the black percussionist and bassist.

*Leo Sayer entertains the masses.*

In fact Sayer's strongest material like "Just A Boy" and "One Man Band", was given more depth by the accompanists than the original recordings had, especially with Moran's rippling and imaginative tickling of the piano keys.

It was even possible when Sayer was so dedicated to singing with genuine emotion and conviction to forget that on the next song he could be the amiable awkward pop star who was as inconsequential as Gilbert O'Sullivan.

He is trapped in an image, which unfortunately envelopes the band as well. Whereas they ably displayed the sheer power of a solid rhythm section, synthesised bass, electric guitar and backing vocals, this strength inevitably was drained as they adapted a Vegas cabaret pose for at least four of the songs from "Endless Flight" typical of which was "Hold On To My Love."

*If* they hadn't been doing the Palladium, and *if* Sayer had chosen to get down to some serious music in between his first and the most recent album instead of producing pulp for the indiscriminate masses, then *perhaps* it would have been an entirely different story.

There is every indication that in six months to a year's time Leo Sayer will move closer to the adventurous scope of "Thunder In My Heart". Furthermore if the new single is a hit, then not even a commercial compromise will be necessary.

As it was on Wednesday, he giddily danced off after no more than 45 minutes, only 15 of which had showed his real ability, where it was right to compare him with Robert Palmer and to a lesser extent, Peter Gabriel. The rest of the time he was auditioning for Guys and Dolls.

**Tony Stewart**

# . . . the stars are with Rambow

## Phil Rambow

**THE NASHVILLE**

EVEN IN "Strange Destinies", the first of his ten self-penned numbers, one is struck by just how poised, confident and self-possessed Philip Rambow appears onstage tonight.

All in black, with the word FETISH emblazoned across his chest, the Canadian rock metaphysician adopts his cat-like stance and prowls on the spot by the mike. He's very good on profiles, also. Hot on searching gazes to stage left and right.

Actually, he's pretty hot on general rock'n'roll aura, too.

The cat image is highly apposite, of course. Rambow's a Leo. He figures that Saturn being in Leo the past couple of years since his first British band, The Winkies, split up has been restricting him more than a little.

Now that it's heading on into Virgo he figures things are beginning to start happening for him.

This would appear to be the case: he does, after all, have one Mick Ronson standing there on his right adding little clitoral guitar flicks to the number.

The two R's bumped into each other a week ago. A little rehearsing and now a partnership has evolved. Whether this is a permanent relationship is yet to be seen though Ronson does intend to go out to play with Rambow in the future.

The rest of the band: Dave Cochran on bass; late of the Sharks, and then hired to back Roy Harper he allies with drummer Laurie Jellyman (late of drumming in the Tottenham Court Road Empire Ballroom) in a bitch of a rhythm section that puts down those thick, resounding, echo-ey and (one more adjective, please?) meaty rhythm patterns that are so reminiscent of the Sharks' style. On vocal back-up: Maggie and Della, stock slightly shrill female backup vocalists.

Undeniably a powerful additive, though, transforming, as they do, the nature of this onstage tableau from hot little combo to Springsteen-esque roadshow.

But who, I hear some of you ask, is this man in the middle?

For those who missed *Thrills* recently, here's a brief recap: Canadian folkie goes electric, comes to Blighty, joins up with only seminal pub band who possessed both musical and visual style (apart from the Feelgoods, that is), The Winkies. A record deal is acquired with Chrysalis. Highly patchy and unrepresentative first album is released. Band, all of whom are possessed with mega-egoes, start hating each other and split up. Rambow goes to New York, cuts a track for the Max's Kansas City album ("Night Out", featured in this set) and returns to England and (is he or isn't he?) Chrysalis Records. Possesses heavy punk credibility which accounts for assorted punk faces in the audience tonight.

On with the blow: it is, in fact, difficult to find points of reference for the sound that's emerging.

Roughly speaking it's somewhere off towards the traditions of the US singer/songwriter with feisty electric backup band: the already mentioned Springsteen is certainly one, though there is also a suggestion of the power and intensity of purpose that Neil Young is able to provide with an electric band.

In contrast to so many American singer/writers Rambow presents a compact, almost erudite persona which appears to draw on a multiplicity of natural forces. Perhaps, especially considering Young and Mitchell and The Band, there is a dissertation somewhere to be written on the closeness of the Canadian to the soul of the soil.

The songs are short and punchy and so jammed with hooks you know Rambow oughta just put out a stream of hit singles.

Though the lyrics can hardly be made out — Rambow's basic trebly nasal whine operates on the voice as further rock'n'roll instrument principle rather than as a projector of his oratory — a sense of optimistic defeat pervades all of them.

Ronson himself holds back for much of the set, either playing second guitar to Rambow's ramming lead or occasionally harmonising his instrument along with the latter's.

As it develops, though, he turns to face the audience and turns in beautifully understated pieces of fretboard work.

"Blown Out Again", especially, features a particularly beautiful four-bar guitar figure from our Michael.

I'd been away when Rambow had played his few warm-up gigs without Ronson a month or so back. It's said the outfit was pretty hot then, but that with Ronson's addition as second guitarist the whole thing has become so much more of a cohesive unit.

By halfway through the set, though, by which time everything has totally pulled together, with Rambow taking little jogs about the front of the stage and osmosing energy and power, you cannot avoid picking up that indefinable rush that is saying that little old rock'n'roll might well find that one day this was a very important gig indeed.

**Chris Salewicz**

*Bowie, Dylan and now Rambow — Ronson once again offers a helping hand. Pic: ADRIAN BOOT*


**TRANSPARENT L.P. RECORD COVERS**

| Polythene Light Gauge | Polythene Heavy Gauge | Poly. Singles Heavy Gauge |
|---|---|---|
| 100 — £2.65 | 100 — £4.00 | 100 — £2.00 |
| 250 — £5.70 | 250 — £8.95 | 250 — £4.50 |
| 500 — £10.50 | 500 — £17.00 | 500 — £8.50 |

LP RECORD COVERS 12¾ × 12¾ in P.V.C. Heavy Duty
25 — £3.15 50 — £6.05 100 — £11.75
SINGLES SIZE 7⅛ × 7⅛ in P.V.C. Heavy Duty
25 — £1.65 50 — £3.15 100 — £6.00.
Also available double-album covers in P.V.C. Heavy Duty at 30p each. White cardboard sleeves LP size. 25 — £4.20. 50 — £8.00. Sample covers at 82p per set of 5. (and one cardboard sleeve).
Post and packing included in U.K. and Eire only. Mail order only. Postal order/cheque with order.
A J COOK & SON (Dept NME 9), 98 Downhills Way, Tottenham, London, N17 6BD

**RECORD & TAPE EXCHANGE**

Records and Tapes of every kind, bought, sold and exchanged. 1000's of albums in stock (many rare ones) from 20 pence each

40 Notting Hill Gate, London W11
20 Pembridge Road, Notting Hill Gate, W11
90 Goldhawk Road, Shepherds Bush, W12
Tel. 01-749 2930

**ATTENTION! ACHTUNG!**

FANTASTIC VALUE - ALL LPs ONLY £1.99 EACH
**Who** — By Numbers **Grateful Dead** — Wake of the Flood; **Budgie** — Bandolier; **Melanie** — Garden In The City; **West Bruce & Laing** — Whatever Turns You On; **Argent** — Argent; **Andy Fraser Band** — Andy Fraser Band; **Edgar Winter** — Jasmine Night Dreams; **Procol Harum** — Procols Ninth; **I & T Turner** — Sweet Rhode Island Red.
DON'T DELAY — ORDER TODAY
**ROUNDABOUT RECORDS**
22 Lea Vale, Crayford, Kent, England.

**WEST 4 RECORD COVERS**

**L.P. Polythene (200 G)** 25 £1.00; 50 £1.90; 100 £2.65; 250 £5.70; 500 £10.50; 1000 £17.50. **L.P. Polythene (400 G)** 25 £1.60; 50 £2.70; 100 £4.00; 250 £8.95; 500 £17.00; 1000 £31.50. **L.P. Paper Polylined (inners)** 30 £2.75. **L.P. P.V.C (heavy duty)** 25 £3.15; 50 £5.00; 100 £11.75. **P.V.C. DOUBLE L.P.** 1 @ 30p; 10 £3.00. **Singles Card-/polylined** 30 £2.60. **Singles paper** 100 £2.10. **Singles P.V.C. (Heavy Duty)** 25 £2.50; 50 £4.75; 100 £9.00; **Singles Polythene (400 G)** 50 £1.50; 100 £2.00; 250 £4.50 500 £8.50; 1000 £16.00.

Prices include P.P. in UK & EIRE only. Overseas customers write for list. Cheque or PO with order please, or shoppers welcome to save postage at WEST 4 TAPES & RECORDS, 169 Chiswick High Road, London, W4. Dept: NME

**RECORDS & CASSETTES DIRECT FROM ENGLAND**

Vidt Repertoare, over 1000 titler, alle kjennte navn • Lave Priser, post inkludert igjennom velorganisert post-ordre service • Spesielt Tilbud, for enda bedre verdi • Send Idag For GRATIS 48-siders Katalog
JO-JO'S RECORDS, Dept. N2, 60 Adams Street, Birmingham, B7 4AG, England

**PLAYBACK RECORDS**
3 BUCK STREET, LONDON N.W.1
*Records bought, sold, exchanged*
Rock, Jazz, Reggae, Soul
Just off Camden High St.
1 minute from tube
Tel: 01-485 1883

**Rock Discounts! up to £1.00 OFF SINGLE ALBUMS!**

Send for our bumper Free Mail Order Catalogue listing almost **4,000 TITLES** of brand new unplayed fully guaranteed albums at **HUGE DISCOUNTS!**

***Besides our fast service and free news sheets, we offer you***

**Cheap Imports! Discount Cassettes! Special Offers! Punk Singles!**

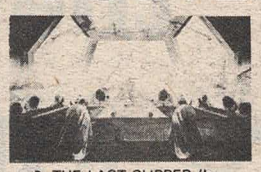
**Remember — We specialise in Rock**

Either phone us at 0484 710660 (24 hour Ansafone) or write to: **OZONE MAIL ORDER,** Dept. NME, PO Box 21, 37 Bethel Street, Brighouse, W Yorks HD6 1AB

# POSTERS

1. ELVIS: 20" × 30", 70p

2. "PILL": 24" × 29", 70p


3. THE LAST SUPPER (by S. Dali): 39" × 24", £1.45

4. PEACE: 14" × 22", 40p

5. FARRAH F. MAJORS: 28" × 40", £1.30

6. LOVELIGHT: (dayglo colour) 20" × 30", 75p

FULL COLOUR DESIGNS BY ROGER DEAN

7. BUDGIE: 40" × 20", £1.50

8. GREENSLADE SEA: 40" × 27", £1.50

9. YESSONGS-PATHWAY: 40" × 27", £1.50

10. DRAGON AND TREE: 40" × 20", £1.50

11. GREENSLADE: 40" × 20", £1.50

12. YESSONGS-ESCAPE: 33" × 23", £1.20

**OTHER DESIGNS BY ROGER DEAN:**

13. OSIBISA, £1.20
14. WIZARD, £1.50
15. ZCARAB, £1.20
16. RELAYER, £1.50
17. BADGER, £1.50
18. VIRGIN, £1.20
19. CLOSE TO THE EDGE, £1.50
20. BLUE DEMON, £1.20
21. YESSONGS-AWAKENING, £1.20
22. YESTERDAYS, £1.20
23. YESSONGS-ARRIVAL, £1.20
24. OSIBISA WOYAWA, £1.20
25. TOPOGRAPHIC OCEANS, £1.50
26. ZCARAB LANDING, £1.20
27. McKENDREE SPRING, £1.50
28. GREEN CASTLE, £1.20
29. BEDSIDE MANNERS, £1.50
30. PALADIN CHARGE, £1.20

Also "VIEWS" 160 pages, mostly in full colour, size 12" × 12", cataloging Roger's work to date: U.K. £5.50 OVERSEAS £6.20 (including p.&p.)

65. OLIVIA NEWTON-JOHN: 20" × 30", 70p

66. YELLOW BIRD IS DEAD: (by Rodney Matthews) 40" × 20", £1.50

31. 'IF IT FEELS GOOD . . .': 15" × 20", 50p

32. LED ZEPPELIN: 20" × 30", 70p

33. OPTIC: (hand printed) 20" × 30", 85p

FULL COLOUR POSTERS BY PACE INTERNATIONAL LTD. Size: 25" × 38" £1.10 each

34. TWIGGY: 25" × 38", £1.10

35. JIMMY PAGE/ROBERT PLANT: 38" × 25", £1.10

36. DAVID SOUL: 25" × 38", £1.10

37. STATUS QUO: 38" × 25", £1.10

38. BARRY SHEENE: 38" × 25", £1.10

also available; (all £1.10 each)

41. SEX PISTOLS
42. CHARLIES ANGELS
43. ELVIS (LAS VEGAS)
44. F.F.MAJORS
45. FONZ
46. FONZ GROUP
47. ALESSI BROS.
48. JAM
49. PETE FRAMPTON
50. PINK FLOYD
51. KURT RUSSELL
52. ABBA (No. 1)
53. ABBA (No. 2)
54. ROLLING STONES
55. QUEEN
56. LYNDSEY DEPAUL
57. BOB MARLEY
58. WINGS
59. PAUL McCARTNEY
60. DAVID BOWIE
61. YES
62. LINDSAY WAGNER
63. LEE MAJORS
64. STARSKY & HUTCH

39. ABBA (No. 3): 38" × 25", £1.10

40. 'LOVE': 38" × 25", £1.10

FULL COLOUR POSTERS PUBLISHED BY 'BIG O POSTERS LTD.' Size: 23" × 33" Price: 90p each

67. ELVIS: 23" × 33", 90p

68. JIMMY PAGE: 23" × 33", 90p

69. PINK FLOYD: 33" × 23", 90p

71. OLIVIA NEWTON-JOHN: 23" × 33", 90p

72. LINDA RONSTADT: 23" × 33", 90p

70.LED ZEPPELIN: 33" × 23", 90p

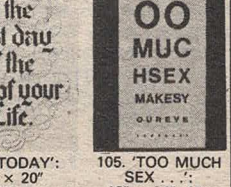
73. STATUS QUO: 33" × 23", 90p

**ALSO AVAILABLE** (90p each):

75. KISS
76. RORY GALLAGHER
77. EAGLES
78. JACKSON BROWNE
79. F.ZAPPA
80. DOCTOR FEELGOOD
81. B.DYLAN
82. LYNYRD SKYNYRD
83. Dr. HOOK
84. KURSAAL FLYERS
85. QUEEN
86. FREDDIE MERCURY
87. D.BOWIE
88. FLEETWOOD MAC
89. S.WONDER
90. BLACK SABBATH
91. GENESIS(1)
92. ROBERT PLANT
93. GENESIS(2)
94. PETE FRAMPTON
95. AEROSMITH
96. THIN LIZZIE
97. L.FEAT
98. R.BLACKMORE
99. LEO SAYER
100. STEVE HARLEY

74. ERIC CLAPTON: 33" × 23", 90p

101. HYDROGEN BOMB: 38" × 26", £1.65

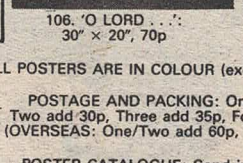


102. LET THE GOOD TIMES ROLL: 34" × 25", 75p

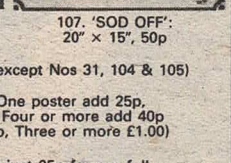
103. BEATLES: (Palladium '63) 20" × 30", 80p

104. 'TODAY': 15" × 20" 50p

105. 'TOO MUCH SEX . . .': 18" × 24", 45p



106. 'O LORD . . .': 30" × 20", 70p

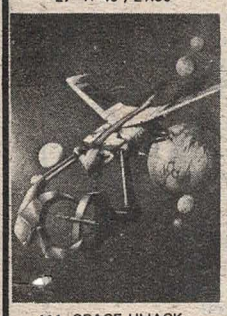


107. 'SOD OFF': 20" × 15", 50p

108. THE TWILIGHT TOWER: (by R. Matthews) 27" × 40", £1.50

109. THE LAST ARMADA (by R. Matthews): 40" × 20", £1.50

110. THE ICE SCHOONER: (by Rodney Matthews) 40" × 27", £1.50


111. SPACE HIJACK: (by Rodney Matthews) 23" × 33", £1.20

112. 'TOMORROW . . .': 30" × 20", 65p

**"ALBUM COVER ALBUM"**
A new book edited by ROGER DEAN & HIPGNOSIS The book of Record Jackets, 160 pages: U.K. £5.70 ABROAD £6.40

ALL POSTERS ARE IN COLOUR (except Nos 31, 104 & 105)

POSTAGE AND PACKING: One poster add 25p, Two add 30p, Three add 35p, Four or more add 40p (OVERSEAS: One/Two add 60p, Three or more £1.00)

POSTER CATALOGUE: Send just 25p for our full catalogue listing HUNDREDS of posters and prints (many illustrated in FULL COLOUR)

OVERSEAS ORDERS WELCOME — Pay in your own money (notes only), or by International Postal Order

**CAULDRON PROMOTIONS (Dept. E25)**
**47 LANDSEER ROAD, LONDON, N19 4JG**

To: Cauldron Promotions (Dept. E25), 47 Landseer Road, London, N19 4JG

NAME..... PLEASE PRINT

ADDRESS.....

.....

.....

.....

Please rush..... catalogue(s) and/or poster No(s).....

.....

.....

and/or book(s).....

I enclose £ : (including postage and packing, as priced above)


# Willy hands out sartorial lesson; otherwise honours shared

## Doctor Feelgood
## Mink de Ville

**HAMMERSMITH**

AFTER A MONTH of thinking "Wowee" (as I so often say to myself) in anticipation of seeing reliable old hotshots the Feelgoods and ultrahip, new-to-me gunslinger Mink DeVille tread the boards in one swoop, it grieves me a little to reflect that the coupling was not so marvellously effective in the event.

Almost to a man, this was the Feelgoods' audience, from the front row to the back of beyond.

And, bent on boogie as they were, they were less appreciative of the two-for-one deal they were getting than they might have been.

So the Minks had to work to impress, and they started with points against them thanks to a grotesquely loud, horribly distorted sound which had me alternately gripping my seat and shielding my speaker-side ear.

I would be very surprised to learn that the band could hear anything themselves through the monitors, but given that, they had enough fight in them to make the set worth checking out.

While I could only hear Bobby Leonards' keyboards sporadically through the bottom heavy miasma, the musicians held their spots creditably, guitarist Louie Erlanger particularly cutting out some neat stuff.

What got them back on the plus side is the fact that Willy DeVille's powerfully stylish presence is tough to undercut even by an unsympathetic environment.

It's his show and he insistently makes it worth listening to with his cool manipulations of a rough, splendid voice.

And the image — sheesh. The sharp three-piece suit, the mauve shirt, the thick hair waving just so — Willy makes the Fonz look like a bozo.

From the score of numbers, taken in the main from "Cabretta", standouts were a hot, insinuating "Cadillac Walk", a sweet, tough "Mixed Up, Shook Up Girl" augmented by natty dudes The Immortals, a well built-up "Gunslinger" and a solidly 1962 "Little Girl".

Segments of the audience had perked up considerably by "Spanish Stroll" and Willy's James Brown grapple through a fantastic, theatrical "Just You And Me" sufficed to provoke an admittedly spotty encore cry.

Obviously a little dismayed by events, DeVille took the opportunity to deliver a staggering "Stand By Me" that had them exiting, at least, on an unequivocally triumphant note.

Now Dr. Feelgood couldn't have had a better reception if they'd paid for it.

Yeah, I know they're great and that people like them, but it was a flabbergasting sight to see a full house up and rendered insensible from the first number.

Compared to DeVille's mean street elegance, Lee Brilleaux was one veritable eyesore in a burgundy print shirt ill-matched under his neon white, black, red and orange palm-tree print jacket, but it's hard to avert your aesthetic gaze from a geezer who effortlessly manages to sing his guts out while jerking off a beer can, spraying it over guitarist John Mayo, pulling on his mike and generally stamping around looking evil in red and green light.

I thought they had their shit together in Ireland a couple of weeks ago, but the set's been jigged about a bit so that everything is really neat, controlled and electric, and the band was on top form. Oh, and the sound was magically all right, to.

While the set took in a number of originals and excellent versions of other people's numbers from the current "Be Seeing You" album — including Muddy Waters' "The Blues Had A Baby And They Named It Rock 'n' Roll", Nick Lowe's "That's It, I Quit" and Steve Cropper's "Ninety-Nine And A Half" — they managed to cover enough old favourites from their repertoire to keep the more frantic faithful happy.

I have a feeling, however, that they're a little reluctant to cling to too many Wilko numbers, passing over cries for "She Does It Right" and "Roxette", for example, in favour of reprising "She's A Windup" a second time for the final encore, and resorting to "Oh Carol" and "Great Balls of Fire" to seal the set.

*Pix: DENIS O'REGAN; GUS STEWART*

Apart from Brilleaux as visual king-pin and prime mover on tonsils, occasional, fine bottleneck and splenetic harp, Mayo deservedly catches the eye and ear as his increasing confidence and unqualified acceptance from the crowd sees him strutting around delivering his chops with an easy flair.

But this time out I noticed that, of all of them, it's Figure, understated as ever on his drum stand, who is making with the growing dynamic sense that underpins everthing they're doing.

Maybe it's become easy lately to kind of forget the Feelgoods are there, but when it's down to plain cooking R&B everybody in that audience knew this band is what it's really all about.

Mink DeVille was a plus, but if the Feelgoods were what anybody came for, they were worth the price alone.

**Angie Errigo**

# The Last Days Of The Electric Circus

**MANCHESTER**

IT STARTS WITH Panik and finishes with chaos: fun, confusion, and a little sadness. The final two days for Manchester's best venue, closed by directives from Above: The Last Weekend At The Electric Circus — twelve groups, a poet and John the Postman.

Saturday wasn't too tremendous; a little pseudo-serious, no real rock'n'roll

atmosphere. **Manicured Noise** (demonic experimental types), **The Swords** (beefy-fun punk types) and **Big In Japan** (abstract pop-punk types) all failed for varying, unfortunate reasons to materialise.

It was really a night to get drunk, not strive for cheap publicity. A night to strut and sweat and laugh. Only **Steel Pulse** gave what it takes.

There's nothing like an oasis of cheery reggae amidst lifeless fast-chording. People moved, fell over, some collapsed.

**The Drones,** surprisingly Manchester's first punk/etc group to break into the land of the full-page music paper ads, finished off the evening in their usual immaculately rehearsed style. They're one of the country's best at what they do: standardised, chiselled, sterile fast pop.

And that was Saturday.

Now Sunday *was* special. Just like the Circus's short history, not stunning, but I wouldn't have missed it for the world. Virgin's Manor Mobile — rock'n'roll's Tardis — recorded The Weekend, and if Virgin make most of their pickings from the Sunday night they'll produce a RELEVANT, genuinely interesting compilation.

**Warsaw** had disappeared from the surface for a few months, and weren't honestly missed. But their re-emergence is a pleasant surprise. They've been thinking; the set was well-paced, there was some style and some force.

**The Prefects'** music is artless fast rock meets studied avant-garde, with a shaking of bone dry humour and gentle immature wisdom. Abstract and serious — which is not to deny them their constant wry sense of humour. They're good fun, intriguing and at times a little scary. Not a fashion band — a lasting band.

Like The Prefects, **The Worst** are not out of any packet. They're a punk rock group. There's not many of them. Most of their songs are called we're gonna make this one up.

Nevertheless, amongst their repeated numbers are some real classics. "Vim", "LSD", "Pass Me The Vaseline" and "Gimme The Money" are not poor songs. This night they were plagued with all sorts of major technical irritations, but they still came over strong enough to almost dominate the audience.

If you're totally destroyed by the mess punk/etc has degenerated into, verging on despair at the lack of imagination etc, go see The Worst and The Prefects. And **The Fall,** for that matter. A potentially great group, relay their messages amidst semi-complex, if surprisingly catchy, structures. They are angry, committed and genuine. They play long sets; they have so many strong songs they're almost too much to take in one sitting — punk/etc's Henry Cow.

And still more to come. Fittingly for the last night, Howard Devoto's new band **Magazine** made its stage debut with a tantalising glimpse of brilliance.

Just three songs: "The Light Pours Out Of Me" and "Shot By Both Sides", based around simple motifs and stretched and elaborated menacingly, and "I Love You Big Dummy", based loosely around the Beefheart roll — done months back by Buzzcocks but now harsher, staggered and direct. During "Dummy" Devoto draped an absurd punkette dummy/doll around his person, making tentative grips with performance and projection.

**Buzzcocks** topped the weekend. Structured pop, paced, solid, catchy and solid. They're unafraid to experiment with song lengths, subject matter and rhythms — the group for '78.

After Buzzcocks' set the band suddenly burst into the "Louie Louie" riff, and five minutes later fifty people were on stage, Buzzcocks members lost amidst the headbangers. The mess was cleared up quickly, but the peak it seemed the evening was heading for never arrived. An anti-climatic finish to a wonderful evening.

**Paul Morley**

*AC/DC's Angus Young*

# Some bands get the audience they deserve

## AC/DC
**SHEFFIELD**

THE BRIGHT spark at WEA who hit on the idea of sending out the Suburban Studs as support to AC/DC is obviously in need of a period of unemployment.

Presumably, the person concerned was under the illusion that AC/DC are in some way connected with the punk movement: "Well, they got this kid guitarist, ain't they? *Must* be punk, if you ask me".

As it was, the Studs (Eddie Zipps, lead vocal and occasional guitar; Keith Owen, lead guitar; Paul Morton, bass; Steve Paul, drums) were the ones who suffered.

An AC/DC audience just don't want to see leopard-skin trousers, studded leather jackets and parachute jackets, no matter how good the band that's wearing them. And they'll do their damnedest to prevent anyone else from seeing them, too.

Okay, the Studs are maybe a triffle stereotypical, but they're a sight better than some of the new bands I've seen; in Owen, especially, they have a neat guitarist gifted with an immeasurably greater scope than his youthful counterpart in AC/DC.

Ironically, their music, at the side of AC/DC's, takes on a complexity that was plainly beyond some of the audience's grasp.

I'll not dwell on the events leading up to the Studs' premature exit, save to say there was mention of a knife-wielding yob in front of the stage, and mucho aggro flying in all directions.

The climax when a thoroughly pissed-off Zipps leapt off the stage to personally sort things out. That he should be driven to that is a sad comment on a supposedly "aware" group of people.

The audience reaction to AC/DC casts great doubts about the intellectual level of the average Sheffield student: there *were* a few vociferous objectors, but the majority went absolutely apeshit (I think that's the technical term) over this snotty little brat and his big macho buddies.

Which is, in itself, worthy of a little psychological reflection: Angus Young, the brat in question, is plainly directed at the vast market of imaginary - guitar - playing schoolkids. I suppose the idea is that the sublimation of the fan into the object of worship can be better achieved this way.

That's fine by me, but when I see a few hundred supposedly mature human beings undergoing this process, I begin to worry. I mean, it's not as if there's anything to admire in the music, as could possibly be argued for the likes of Zeppelin.

Jesus, AC/DC make the Fruit-Eating Bears seem complicated! Heavy Metal Rifferama taken to its logical conclusion, with the axe-hero adulation department not on prowess but on youth and gimmickry. Beautiful!

And what, one wonders, do the rest of the band feel like, playing second fiddle to this meagrely-talented minor?

Even super-machismo vocalist Bon Scott (he's got tattoos, he must be a *man)* gets out of young Angus' way. Must leave stage-space for the star, eh, boys?

The younger Young literally drives the rest of the band into straight, no-frills 4/4 anonymity. How awful for the ego . .

They churn their way through a morass of redundant boogie, songs like "High Voltage", "Whole Lotta Rosie" and "Problem Child" coming and going ignominiously, Young minor racing back and forth across the stage like a wayward pinball throwing a tantrum, playing a leadless radio-connected guitar which allows him to cavort around the hall on Scott's shoulders during one number.

Faaar out, eh?

Nadir of the evening is reached with an unpleasant little song called "Crabsody In Blue".

*"Gonorrhoea . . . I've just had my first dose of gonorrhoea"* screams Scott (who, it seems, has obviously not been around as much as he'd like us to believe . . .), going on to relate a tale wherein is contained, in all its banality, the old double-standard of Male Promiscuity = Stud, Female Promiscuity = Slut.

The song in itself's bad enough, but the pathetic, hypocritical cheers of the predominantly male audience *really* got up my nose. Half of 'em have probably never been laid, let alone been blessed by the clap, so who'd they think they're fooling, anyway?

Maybe a schoolkid's the true hero for a crows like that.

**Andy Gill**

# JAZZ DIARY

**THIS YEAR's Camden Jazz Week is being held at the Round House from 8-12th November.**

**Artists include Eberhard Weber's 'Colours', Major Surgery, Barney Kessel Trio, Dick Wellstood, National Health, Turning Point, Mumps with John Surman and Albert Mangelsdorff, John Stevens' Away and the Freddie Hubbard Band.**

**Jazz Centre Society are also running a season of New Music in October, with 3 nights from Company at the ICA, 20th-22nd, featuring Evan Parker, Leo Smith, Derek Bailey and Johnny Dyani.**

**The regular weekly venues have the Kenny Wheeler Quintet at 7 Dials on 20th, and Swift at the Star and Garter on 22nd. The Barney Kessel Trio and Dick Wellstood are playing the Fairfield Hall, Croydon on 3rd November.**

**The Pizza Express, Dean Street, has vocalist Adelaide Hall with the Alan Clare Trio on 21st and the Kathy Stobart Quartet with Marion Williams on 22nd.**

**Edinburgh's Platform continue their winter season at Nicky Tam's Tavern, Victoria Street, with the Ronnie Scott Quintet on 20th, and Trevor Watts with the Tom McGrath Trio on 26th. Stan Getz follows Ernestine Anderson into Ronnie Scott's for a season.**

**Turning Point's d-but album, "Creatures Of The Night" has been released by Gull. Elton Dean's Ninesense have released "Happy Daze" on Ogun, and Harry Miller's Isipingo have cut a fine one with "Family Affair". From Vinyl, two more good British bands — "El Skid" by the Elton Dean-Alan Skidmore band, and "Chemistry" from John Stevens.**

**An amazing quartet of '50s live material has hit the bins at Collet's Record Shop — one album of a Shorty Rogers outfit that wallops like the "Cool and Crazy" session from 1953 — three of various blowing sessions around Wardell Gray, including Chet Baker, Sonny Criss, Montrose, Perkins et al.**

**Check them out. Probably broadcasts, well-balanced recordings, all under the title "Jam Session".**

**Brian Case**


'Kansa' Fringed Moccasin Boots only £15-50 p.p.

Choose from one long top fringe or three freaky layers—made to your own measurements.
In TAN SUEDE LEATHER, or distinctive coloured leather—quoted on request.
Thick rubber soles, criss-cross lacing up front. Send s.a.e. for further details to **Dept. BN Fig Fashions, Armroyd Lane, Elsecar, Barnsley, Yorks.**

Also 'KANSA. MOCCASINS! In Tan Suede with outersoles, sizes 3-10. Just lace up and they're ready to wear. £4.50 post paid. Soft fur fabric lining 75p extra.

NEW WAVE GEAR
FAST DELIVERY. DIRT CHEAP PRICES, DIRECT FROM MAKERS.

BLACK P.V.C. ZIP TOP
Only £6.90
+ 60p postage etc.
32" to 42" chest.

BLACK P.V.C. TROUSERS
Also only £6.90
+ 60p postage etc.
26" to 38" waist.

CALLERS WELCOME
WE ARE OPEN 6 DAYS A WEEK
Send Cheques, Postal Orders, or cash to
K & A DESIGNS (N)
26A HANHAM ROAD, KINGSWOOD, BRISTOL BS15 2PP

★ POSTERS ★

FREDDIE MERCURY £1.10
NEW LED ZEPPELIN £1.10

MARC BOLAN

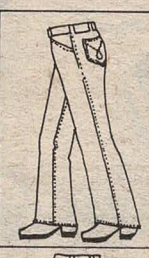
set 12 B/W Glossy 10" x 8" Photos — taken recently — £7.95 (incl)
THIN LIZZY 95p
SABBATH, STUDIO 95p
QUO IN STUDIO 95p
FONZIE ON BIKE 95p
ELVIS ON BIKE 90p
● SEW ON PATCHES
Stranglers, Sabbath, Zepp, Quo, Clash, Yes, Queen, Floyd, C. Angels, Fonz. 65p inc p/p
Add 25p (1-2 posters) + 5p each extra poster
CARDS & POSTERS
22 Moor Street, BIRMINGHAM 4

MAIL ORDER PROTECTION SCHEME

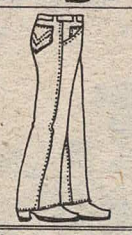
The Publishers of New Musical Express are members of the Periodicals Publishers Association which has given an undertaking to the Director General of Fair Trading to refund moneys sent by readers in response to mail order advertisements, placed by mail order traders, who fail to supply goods or refund moneys owing to liquidation or bankruptcy. This arrangement does not apply to any failure to supply goods advertised in a catalogue or in a direct mail solicitation.

In the unhappy event of the failure of a mail order trader readers are advised to lodge a claim with New Musical Express within three months of the date of the appearance of the advertisement, providing proof of payment. Claims lodged after this period will be considered at the Publisher's discretion. Since all refunds are made by the magazine voluntarily and at its own expense, this undertaking enables you to respond to our mail order advertisers with the fullest confidence.

For the purpose of this scheme, mail order advertising is defined as: 'Direct response advertisements, display or postal bargains where cash had to be sent in advance of goods being delivered.' Classified and catalogue mail order advertising are excluded.



BRUTUS GOLD
CALIFORNIA STYLE HEAVY DENIM FLARED JEANS. (PRESHRUNK)
SIZES: 28. 30. 32 34. 36.
LEG: 35"
PRICE ONLY! £8.95



LEVI'S
ORIGINAL HEAVY WESTERN STYLE JEANS
SIZES: 28. 30. 32 34. 36 (PRESHRUNK)
LEG: 34" or 36"
PRICE ONLY! £11.95

SEND CHEQUES, POSTAL ORDERS TO: M.D.L. SUPPLY CO., 5 CROWN ST., ACTON W3 LONDON.
POST FREE UK & EIRE
PLEASE ALLOW 14 DAYS FOR DELIVERY

WHITE Great NEWDEAL
AFGHAN COATS
Super soft quality, silvery white embroidery, ¾ length, 32-40" chest £28.50 knee length (midi on some 42" long) £36.50.
Brown super quality brushed soft skin, ¾ length £22.50, chest 38"-42" P&P £1.16 extr.
AFGHAN WAISTCOATS!
Furry trims, chest 34in-44in £12.50 + 75p P&P
BIG BOY JEAN CO (A/A)
48 MANOR VIEW, LONDON N3
(Tel. 01-346 3432 Wed. evenings for viewing at private address)

CALLING ALL SKATEBOARD FANATICS

ACTUAL SIZE 2 INCHES
Be the envy of all your friends, wear a beautiful metallic nickel plated replica skateboard pendant. Money back guarantee if not delighted. Only 99p including P&P.
*Send to:* POLSIA SUPPLIES, 662 SOUTHCHURCH RD., SOUTHEND-ON-SEA, ESSEX.

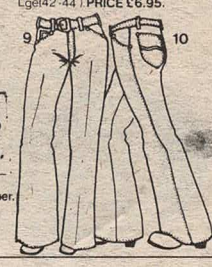
MUSICIANS!
MAKE SURE YOU SEE NEXT WEEK'S N.M.E.
THERE ARE LOADS OF JOBS GOING

CANNABIS LEAF
*Unique Jewellery for you in fabulous precious metals*
OUR FAMOUS LEAF PENDANT. 1¼" high
Solid Silver on Real Silver chain ..... £7.00
1¼" Solid Silver on Silver Plated chain .... £4.50
¾" Solid Silver on Real Silver ear hook ... £1.95
1¼" 9 Carat Gold on Real Gold chain ..... £36.00
¾" 9 Carat Gold on fine 9ct. Gold chain. £17.50
¾" 9 Carat Gold on Real Gold ear hook ... £8.50
Popular Solid Silver Leaf Ring ..... £7.00
(Send size or we make it adjustable).
Join the rush and send money to:—
ATLAS
49 SYDNEY ST., BRIGHTON

Wrangler Lee Levi's

1. WRANGLER OR LEE WESTERN JKT. Original western style. 14oz heavy indigo denim. Sizes 32 34 36 38 42 44 46. PRICE £12.95.
2. LEVI'S HOODED SWEATSHIRT Zip thru style. Top Quality, made in USA. Colours Navy, Lt Blue, Lt Grey & Black. Sizes Sm(34-36) Med(38-40) Lge(42-44) State 2nd choice. PRICE £10.25
3. LEVI'S ZIPPER SWEATSHIRT Made in USA. Top Quality. Sizes Sm (34-36) M (36-38) Lge (40-42). Colours Lt. Blue, Lt Grey, Dk Grey, Black & Pillar Box Red (State 2nd choice). PRICE £8.99.
4. WRANGLER HOOD SWEATSHIRT Slipover style. Made in USA. Top Quality. Colours Red, Navy, Mid Blue, Bottle Green. Sizes Sm (34-36) M (38-40) Lge (42-44) State 2nd choice of colour. PRICE £9.25.
5. LEVI'S DENIM SHIRT 7oz washed and pre-shrunk indigo denim with copper press studs. Sizes 14, 14½, 15, 15½, 16 & 17. PRICE £11.50.
6. LEVI'S CREWNECK SWEATSHIRT Top Quality, made in USA. Colours Navy, Lt Blue, Lt Grey, Black & Red, state 2nd choice. Sizes Sm(34-36) Med(38-40) Lge(42-44) PRICE £6.95.
7. LEVI'S WESTERN JEAN Original Western style. 14oz heavy indigo denim flare, washed and pre-shrunk. Sizes 26 27 28 29 30 32 34 36. Inside leg 34 or 36. PRICE £13.50.
8. LEE BACK... JEAN 14oz ...shed ...27 28 2... 38 Inside... £13.99.
9. WRANGLER WESTERN JEAN Original western style. 14oz heavy indigo denim flare, washed and pre-shrunk. Sizes 28 30 32 34 36. Inside leg 34 & 36. PRICE £12.99.
10. LEE WESTERN JEAN Original Western style. 14oz heavy indigo denim with 26 flare, washed and pre-shrunk. Sizes 26 27 28 29 30 31 32 34 36. Inside leg 36. PRICE £12.50.

Temporarily out of stock



Post free UK and Eire Cheques & POs to MATCHPLACE JEANS LTD Dept NX, 8 Station Road, West Croydon Road, Surrey.
If paying by Access or Barclaycard please quote Number.

**POSTAL BARGAINS FROM PERMAPRINTS LTD. (DEPT N. M. 174) 96 NEWINGTON GREEN RD., LONDON N.1**

# PUT COLOUR ON YOUR CHEST!

**With Permaprints 1977 range of designs!**

679 IDIOT

T-SHIRTS

ONLY £2.20 EACH (OR £4 ANY 2)

214. BIONIC COCK

Heavy Cotton Fleece Lined SWEAT SHIRTS

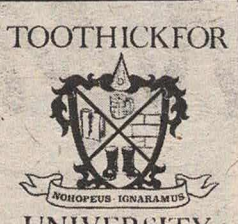
ONLY £4.20 EACH (OR £8 ANY 2)

611.SIXTY NINE

Cap Sleeves Only £2.65 each (Or £5 any 2)

703. STRANGLERS

682. HAWKWIND




251. TO THICK FOR UNIVERSITY

**All designs shown below are available all garments.**

Details as follows.
Colours: Red, Yellow, Blue, Black and White
Sizes: Sml, Med & Large
(106 Type T-Shirts also available in child sizes: 26", 28", 30" & 32")

When ordering state size, colour and one alternative colour.

508. LED ZEPPELIN

538. SOUTHERN COMFORT

533. ELVIS

700. NEW STATUS QUO

134. GENESIS

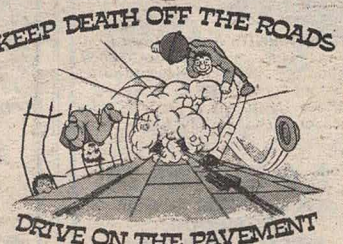
699. FLEETWOOD MAC

148. LED ZEP

181. JUST PASSIN

REALITY IS AN ILLUSION, CAUSED BY LACK OF ALCOHOL.

232. REALITY




220. DRIVE ON PAVEMENT

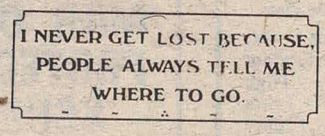
240 LYNYRD

714 LORD OF RINGS

262. ELVIS LIVES

717. BOOM TOWN RATS

507 FLOYD




273. GET LOST

186. STATUS QUO

270. PUNK

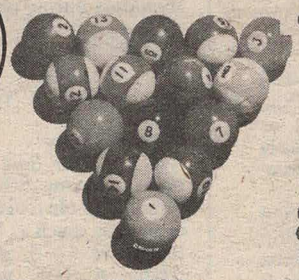
707. ENGISH CHEDDAR

269. THINGS

115. BLACK SABBATH

267. HEADACHES

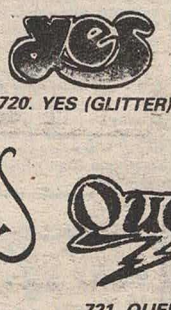
137. E.L.P.



728. POOLE

716. NEW ZEPPELIN

250. PUNK PANTHER




713 SLITS




721. QUEEN (GLITTER)




720. YES (GLITTER)

272. NEW STRANGLERS

612. PATCH

Calling all clubs, groups, etc. Have your own design printed on T-Shirts (min. 20) Write in for details.

Visit the Permaprints Shop at 292 Holloway Rd., London N7

Trade and abroad enquiries welcome.

718. MANHATTAN

266. SMILING

***Now available HOODED SWEAT SHIRTS***
**Highest Quality**

**HEAVY COTTON, FLEECE LINED**

All designs shown are available on this garment. Sizes: S M L, Med, Large and extra large (44")

Colours: Green, Navy, Lt. Blue, Red, White

**ONLY £5.65 each (Or £10.80 any two)**

***ALSO AVAILABLE***

***HOODED SWEAT SHIRT***
***with zipper***
***Sizes and colours the same as standard hooded. Available plain***
**ONLY £6.25**
Printed (design on back only)
**ONLY £6.75**

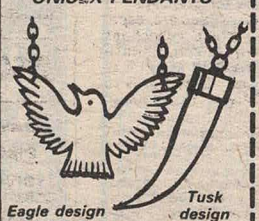
**SNOOPY CALENDAR**

I don't like to do anything that interferes with my not doing anything!

JANUARY FEBRUARY MARCH APRIL

Ref. No. 3 SNOOPY 1978 calendar, full colour, 20" × 30" 95p + 25p P&P

***Now available MOTHER OF PEARL UNISEX PENDANTS***

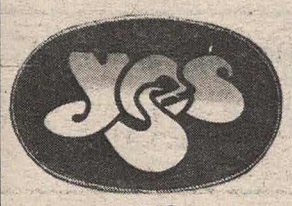


*Eagle design 1½" × 1"* *Tusk design 1½" long*

Highest quality pendants complete with 18" silver plated chain. The ideal gift. Only **£1.35 each (postage included)**

***NEW FROM PERMAPRINTS — DIRECT FROM THE STATES***
***ROCK STAR-BELT BUCKLES***

***Full colour designs, super high gloss crystal enamel on polished heavy antique brass buckles, which are adjustable to all standard width belts.***




B1 YES

B2 LED ZEPPELIN

Buckle size 3½" x 2½"

OTHER DESIGNS
B4 EAGLES B5 ELO
B6 DAVID BOWIE
B7 FLEETWOOD MAC
B8 JIMI HENDRIX

B3 QUEEN

*All buckles are of the highest quality. Full refund given if not completely satisfied*

***ONLY £3.30 each + 20p P&P.***

PLEASE ADD the following for Postage and Packing: One garment add 25p (50p for abroad); Two or three garments add 35p (70p for abroad); For four or more garments add 45p (90p for abroad).

**ORDERS TO: PERMAPRINTS LTD.**
**(Dept. N.M. 174, P.O. BOX 201)**
**96 NEWINGTON GREEN ROAD, LONDON, N1 4RR**

Name ..... *(PRINT CLEARLY)*

*Address*.....

please send the following. State which garment required Ref. No. and title of design also size and colours for each garment.

OTHER ITEMS .....

I enclose £

**(Dept N.M.174)**

*When ordering if not enough room on order form give full details on separate piece of paper*

# Levi's

**Style 521** Western styled 22" Flares with rivetted pockets in 14oz Denim. Waist sizes: 26" 27" 28" 29" 30" 32" 34" 36" 38" 40" & 42". Inside leg: 32" 34" 36". 38" waist and upwards 34" leg only. Sizes from 26" waist to 36" are prewashed if required..... **£13.50**

**Style 526** 17" prewashed Western styled fashion Jean with rivetted pockets in 14oz Denim. Waist sizes: 26" 27" 28" 29" 30" 32" 34". Inside leg: 34" & 36" only..... **£13.50**

**Levi Flared Needlecord Western styled Jeans** with rivetted pockets. Colours: Navy, Dk. Brown, Grey, Black, Bronze & Sage Green. Waist sizes: 26" 27" 28" 29" 30" 32" 34" 36" 38" 40" 42". Inside leg: 32" 34" 36". Waist sizes 36" and upwards 34" inside leg only. Please state 2nd choice of colour..... **£12.50**

**Denim Jacket** 14oz Denim (original style). Chest sizes: 30" 32" 34" 36" 38" 40" 42" 44" 46". Prewashed if required..... **£14.95**

**Levi Denim Shirt** with brass popper buttons, prewashed. Collar sizes: 14" 14½" 15" 15½" 16" 16½" 17"..... **£10.95**

**Levi Poly/Cotton Checked Shirts** with pearl popper buttons and 2 breast pockets. Colours mainly Red, Navy & Brown. Collar sizes: 14" 14½" 15" 15½" 16" 16½". Please state 2nd choice of colour..... **£9.95**

**Levi Cotton/Flannel Shirts** with bone buttons and 2 breat pockets. Colours mainly in Red, Navy & Green Tartans. Collar sizes: 14" 14½" 15" 15½" 16" 16½" 17". Please state 2nd choice of colour..... **£9.95**

**Levi Crew-neck Sweatshirts.** Colours: Red, Lt. Grey, Black, Bottle Green. Sizes: S M L. Please state 2nd choice of colour..... **£6.95**

**Levi Sweatshirt with Hood,** zip-thru' style. Colours: Navy, Red, Black, Lt. Blue, Lt. Grey & Dk. Green. Sizes: S M L XL. XL in Navy only. Please state 2nd choice of colour..... **£10.75**

**Levi Sweatshirt with collar,** zip-thru' style. Sizes: S M L. Colours: Red, Lt. Grey and Navy..... **£9.95**

**Levi Short-sleeve Crew-neck plain cotton T-Shirt.** Sizes: S M L. Colours: Navy, Red, Black, Lt. Blue, White ..... **£3.50**

## WRANGLER

**Style 11016** Western styled 26" Flares in 14oz Denim. Waist sizes: 28" 30" 32" 34" 36" 38" 40" 42" 44". Inside leg: 32" 34" 36". Sizes 28" to 36" are prewashed if required..... **£12.50**

**Style 110145** prewashed Western styled Fashion Jean 18" bottoms with rivetted pockets. Waist sizes: 28" 30" 32". Inside leg: 34" 36" ..... **£12.50**

**Style 110239** Western styled 24" Flares in 14oz Denim with Brass plate instead of leather patch on back pocket, prewashed. Waist sizes: 28" 30" 32" 34" 36". Inside leg: 32" 34" 36" **£12.95**

**Denim Shirt** Western styled with pearl popper buttons. Collar sizes: 14" 14½", 15" 15½" 16" 16½" 17"..... **£9.95**

**Denim Jackets** in 14oz Denim. Sizes: 30" 32" 34" 36" 38" 40" 42" 44" 46" 48" 50" chest **£13.95**

**Wrangler extra heavyweight Cotton/Flannel Shirt** with pearl popper buttons & 2 breast pockets. One colour only, multi-check mainly Red, Navy & Beige. Sizes: S M L XL **£9.95**

**Wrangler extra heavyweight Cotton/Flannel Shirt** with pearl popper buttons and 2 breast pockets. Colours: Navy and white check, green and white check, brown and white check. Sizes: S M L XL..... **£9.95**

**Wrangler waist length Nylon Jacket** with quilted lining and simulated Navy Fur collar, zip-thru' style. Colour: Navy only. Sizes: S M L XL..... **£14.95**

**Wrangler Long Lumber Jacket** in Navy/Red check with simulated Navy Fur lining, button-thru' style. Sizes: S M L XL. Recommended price £21.00. Our price..... **£19.95**

**Wrangler waist length Lumber Jacket** in Brown/Green check with simulated Brown fur lining, zip-thru' style. Sizes: 34" 36" 38" 40" 42". Recommended price £18.95. Our price..... **£15.95**

**Wrangler Sweatshirts** with various American Universities and Academies. Sizes: S M L XL. Colours: Navy, Black, Lt. Blue, Dk. Green, White, Red. Please state 2nd choice of colour..... **£6.25**

**Wrangler Sweatshirts** with hood, zip-thru' style. Sizes: S M L XL. Colours: Red, Navy, Lt. Grey, Dk. Green..... **£10.95**

If paying by ACCESS or BARCLAYCARD, please give card no. only. Cheques/P.O. made payable to:
EST. LESLIE'S RANCH HOUSE (M. DEPT.) 1964
5 Union Street, BATH BA1 1RP Avon.
TEL BATH 66313 :: Free p+p UK-EIRE-BFPO

**TRACK STYLE SWEAT-SHIRT**
A cotton collar sweat shirt with collar and pockets. **£4.10** + 30p P/P. Colours: Navy, black, cream, orange, red. Chest sizes 34" to 38" (bust sizes 34" to 40"). Please state an alternative colour and your chest/bust size.

**CHEESECLOTH KURTA**
A good qulaity white natural cheesecloth Kurta with white embroidery. Only **£2.70** + 20p P/P. Chest size 30" to 42", girls 34" to 44". Him state chest size, Her state bust size.

**COLOURED EMBROIDERED KURTA**
Same style as above but 2 coloured embroidery on a white background. **£2.80** + 20p P/P. Chest sizes 32" to 42", bust 34" to 42"

**COTTON DRILL LOONS**
A good quality cotton drill in the original hip fitting loons. Still only **£2.60** + 40p P/P. Two pairs **£5** + 70p P/P. Colours: **Navy, red, yellow, purple.** Guys waist sizes 26" to 37". Girls hips 32" to 37" (33" inside leg length). Please state alternative colours and your waist size. Girls state your hip size. Also black, dark green, brown, olive green, maroon in guys waist 26" and 28". Girls hips 32" and 33", 34".

**ZIPPER HOODED SWEATSHIRT**
Ideal for the colder weather, a good quality cotton and made in England. **£6.85** + 35p P&P. Colours: black, grey, red, navy, brown, chest sizes 35" to 42" (36" to 44" bust). Please state an alternative colour and your chest/bust size.

**"THE FONZ" SWEATSHIRT**
The face of the Fonz with "Cool it" underneath on a V-neck collar sweat shirt. only £3.95 plus 25p p/p. colours black, navy, sky blue, brown. chest sizes 30" to 34" bust sizes 30" to 36". Please state alternative colour and your chest/bust size.

Postage outside UK double. Please write your name, full address, colours and size clearly. All goods can be exchanged or refunded if returned unworn within 10 days. Send PO/Cheque to:

**SHAPES MAIL ORDER (Dept M)**
**252 High Street, Waltham Cross, Hertfordshire, EN8 N78**

**YOUR OWN MESSAGE ON A SAY SHIRT –**
say anything in up to 40 letters, printed especially for you on top quality 'T' shirts and Sweatshirts. When ordering state CHEST SIZE and COLOUR (2nd choice also) and type of shirt. Print your message and posting address clearly. SWEATSHIRTS £4.25 — Red, Navy, Light Blue, Black, Yellow. 'T' SHIRTS £2.60 — Red, Navy, Yellow, Blue, Bt. Green, Black. Includes P. & P. Money back Guarantee. Both sides printed for £1.00 extra. Ready-made designs also available. Delivery 10 days. Cheques and P.O.s to

**SAY SHIRTS LTD., N.M.E. 55**
Box 50, 3 Guinea Street, EXETER, EX1 1BX. Tel: (0404) 822329.
GOOD DISCOUNTS ON BULK ORDERS. ANY DESIGN PRINTED. SEND FOR BROCHURE, PRICES & DETAILS OF OUR FREE DESIGN SERVICE.

**ADVERTISE IN NEW MUSICAL EXPRESS**

**RING**

**BRIAN B on 01-261 6153**
for Live Page & Disco Equipment

**ANDY McDUFF on 01-261 6172**
for Platters Stall & Mail Order

**MIKE WALSH on 01-261 6139**
for Musical Instruments

**DAVE FLAVELL on 01-261 6206**
for Hi fi Equipment

**CLASSIFIEDS on 01-261 6122**

Or write New Musical Express, Kings Reach Tower, Stamford Street, London, S.E.1

# NME Classified

All Classifieds must be pre-paid.

for further details ring
**01-261 6122**
or write
New Musical Express
Classified Advertisements,
Kings Reach Tower, Stamford
Street, London, S.E.1.

## INSTRUMENTS FOR SALE
10p per word

**SPARKY'S PIANOS,** Painets, Organs, Musical Instruments, Antique furniture dept. Picture Gallery, Piano Museum, Old Clocks, Ten Piano showrooms, free Sparky and Nessy badges and car stickers. Sparky's Pianos, Warwick Road, Sparkhill and Sparkbrook, Birmingham. 021-773 2289.

## INSTRUMENTS WANTED
10p per word

**ONE PAIR** Conga Drums wanted. — Phone me on 01-928 8066 ext 325 (work).

**PURCHASED FOR CASH,** good Guitars, Amplifiers, Hammond Organs, Top prices — 01-836 7811.

## BANDS
12p per word

**A1 BANDS;** 01-876 4542.
**DISCOTHEQUES BANDS** groups. — Tel 01-361 9385.

## SITUATIONS VACANT
10p per word

**ESCAPE. EMPLOYMENT** on Liners, Oil rigs, experience unnecessary. Details Maritime Employment Guide. Price 70p.

**HOMEWORKERS DIRECTORY** £1 each. Home Employment Agency, 3 Tanyard, Swannington, Leics. England.

**WORKING** Holiday and free travel Guide. Price 80p. Mailex, Novembereve House, Oakhill Avenue, Pinner, Middx.

## TUITION
14p per word

**SITAR TABLA** Tuition 01-574 8876.

**THE IVOR MAIRANTS POSTAL GUITAR COURSES** helps you to become a perfect technician. A special cassette of the exercises in the 12 lesson plectrum guitar course recorded by Ivor Mairants is now available. Cassette for Spanish Guitar Course in preparation. Send for particulars to **IVOR MAIRANTS MUSICENTRE,** 56 Rathbone Place, London W1P 1AB.

## MUSICAL SERVICES
14p per word

**EARN MONEY** songwriting. Amazing free book tells how. — L.S.S., 10-11 (X) Dryden Chambers, 119 Oxford Street, London, W1. 7p stamp.

**LYRICS WANTED.** No publication fee. 11 St. Albans Avenue, London, W4

**LYRIC WRITERS!** Make most of your words. Details (sae) Glovers, 5 Beadon Road, London, W6 0EA.

**PROFESSIONAL COMPOSER** needs lyrics, sae details 12 Dawsmere Close, Heatherside, Camberley, Surrey.

**SONGWRITER MAGAZINE** explains copyright protection, recording, publishing royalties, songwriting competitions and interviews; famous songwriters. Free sample from International Songwriters Association (NME), New Street, Limerick, Ireland.

**YOUR SONG** recorded professionally. Henshilwood, 130 Frankby, W. Kirkby, Wirral.

## SPECIAL NOTICES
14p per word

**PUBS:** New booklet "Path to a PUB" contains information, advice and addresses for those seeking a PUB. 40p (plus 10p p and p). Chilton (RC) 13/14 Atlingworth Street, Brighton, Sussex.

## FAN CLUBS
14p per word

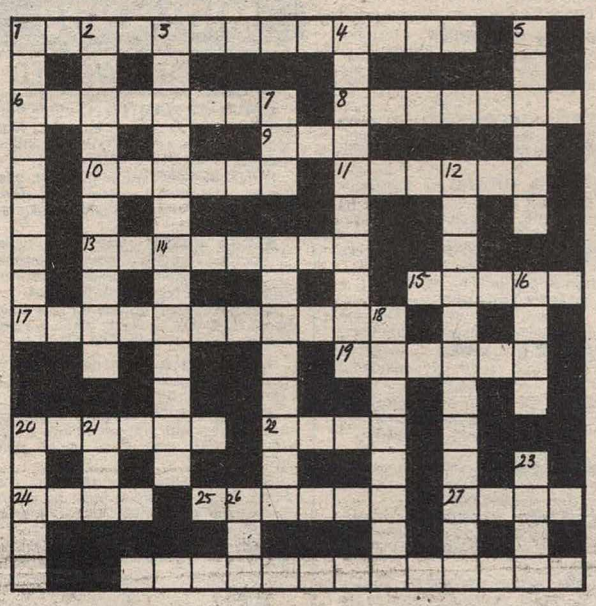
**BRENDA LEE** Official Fan Club. Mr. L. Clooney, 50 Cephas Avenue, Stepney Green, E.1. sae.

**GILBERT O'SULLIVAN** Official Fan Club. Send stamped addressed envelope to P.O. Box 51, Newcastle-under-Lyme, Staffs.

**ROLLING STONES OFFICE.** Be a member of the official fan club for Scandinavia and U.K. Details from Box 280. 1502. Copenhagen v, Denmark. Enclosed envelope with your name/address.

## ENGAGEMENTS WANTED
10p per word

**A1 ACCORDIONIST:** 01-876 4542.
**A1 PIANIST:** 01-876 4542.



**ACROSS**

1 You remember what'shername! The first Roxy hit 45 (8,5)
6 Illicit footwear maybe?
8 A former associate of Jones, Dolenz and Tork
9 See 7
10 Label for nutters?
11 and 15 Talking of nutters, remember psychedelia's much-loved God of Hellfire?
13 Ginger Baker's flyer *(geddit? — it crashed to earth in flames* (3,5)
15 See 11
17 He sold his first (and best-known) composition "Maple Leaf Rag" for 50 dollars (a princely sum in 1899) (5,6)
19 Australia's prime contribution to punk rock *(Who said AC/DC?)*
20 As in criminal, gramophonic or athletic?
22 See 27
24 See 26
25 and 14 She had a 1975 No. 1 with the breathless "Loving You"
27 and 22 Former (non-Rumour) Ducks DeLuxer
28 Sometimes pluralised *(and worse — Ed)*, Britain's favourite former N.Y. Doll (6,7)

**DOWN**

1 Ivor's brat mixes it with "Whips and Fur", "London Girls" and suchlike!
2 Featuring the dynamically bespectacled Danny Adler
3 His rebel story (anag. 5, 8)
4 Her trademark is her schoolgirl falsetto (5,5)
5 Slower than Racing Cars, less specific than The Cortinas?
7 and 9 and 23 Stax soul duo from the label's classic period
12 Singer/writer, usually known only by his surname (5,7)
14 See 25
16 See 21
18 Where Robbie Robertson pulled in, feeling like half past dead/Or maybe just a heavy rock band?
20 Prepared for Helen?
21 and 16 From the successful movie of the same name
23 See 7
26 and 24 A Greatest Stiff, currently dumping his music on the people

**ACROSS:** 1 "Star Wars"; 6 Peter (Grant); 7 "Red Shoes"; 10 Daryl (Hall); 11 Grateful Dead; 13 "How Long"; 15 Eno; 16 Grant; 18 "Exodus"; 20 Boz (Burrell); 21 (Pete) Townshend; 22 Horse; 24 Les Paul; 26 Manassas.

**DOWN:** 1 "Starighten Out"; 2 Andy Warhol; 3 Reed; 4 Stella (Parton); 5 Crazy (Horse); 8 "Helen Wheels"; 9 "Sailing"; 12 Dictators; 14 Groundhogs; 17 Lowell (George); 19 "I Wish"; 23 Raga; 24 Lou (Reed); 25 A&M.

## RECORDS FOR SALE
14p per word

**AAAG! WORLD'S** Worst records. 10,000 singles in stock. 60's Soul, R 'n' R. Sunnys, 191a Munster Road, Fulham, London SW6, 01-385 5025.

**ALBUM HIRE.** Sae details Dianne, Taw Records, Westover, Ivybridge, Devon.

**ALBATROSS RECORDS** U.S. Imports: **LIVE AT RAT CLUB** (Dble) £5.90 **EARTHQUAKE** — Levelled, **EARTHQUAKE — 1st, MAX's KANSAS CITY** Vol 2 (P. Rambow, Brats etc), **DEAD BOYS** — Young, Loud and Snotty £4.25 each. Deletions Crazy World **ARTHUR BROWN** £1.20 **MASKED MARAUDERS** (Dylan, Jagger?) £1.50, **RAY MANZAREK** — Golden Scarab £1.60 **BARBI BENTON** — Something New £2.00, **ROBERT HUNTER** — Rum Runners £1.90 **CRABBY APPLETON** 1st £1.50, **CHARLIE DANIELS** — Nightrider £2.30, **STORIES** — About Us £2.00. **HOLLIES** — Very Best £1.60. **VAN MORRISON** — Blowin Your Mind £2.30. Post and packing 1 LP 30p 2 LPs and doubles 65p. 3 LPs 75p, 4 or more 95p. Tel. 01-937 8820. Open Mon-Sat 10-6 p.m. Nearly all new wave records stocked all the time, plus mags, e.g. Dark Star, Nuggets, Sniffin Glue, Zigzag, Shews etc. US Underground mags, Fat Freddy Zap etc. Come and see us. Albatross Records (NM11), Kensington Market (Basement), 49/53 Kensington High St, London W8 5ED.

**AUCTION, BOWIE,** Dylan, Who, Floyd, Stones, Genesis, Hendrix etc. Sae lists. Bridges, Flat 26, 19 Newport Court, London, WC2H 7JS.

**BEATLES RARE** singles. Also Move E.P. 'Something Else', Dylan 'I Want You' in picture, + others. Sae to John, 81 Falconlodge Crescent, Sutton Coldfield, West Midlands.

**BEST SHOP** in London for deleted 60s singles and LPs. Curios, 453 Edgware Road, Maida Vale, Nr. Little Venice, W9. Open daily 11-6.

**BUDDY HOLLY AND THE CRICKETS** 78s, Maybe Baby, I'm Gonna Love You Too, It's So Easy. Not Fade Away/Oh Boy, Everyday, Peggy Sue. Offers. Ring Mike 061-456 6080.

**BUYGONE RECORD SALES** The Magazine for 50s to 70s record collectors. Every month packed with 1,000s records, including many items you could spend a lifetime looking for, 45p including postage from 30 Radcliffe Road, West Bridgford, Nottingham.

**CASSETTE LIBRARY.** Large selection on pop, progressive and folk cassettes — annual subscription, no hire charges. Catalogue 20p from: Centra, 176a Coombe Lane West, Kingston, Surrey.

**CHARTBUSTERS!** S.a.e.: Diskery, 86/87 Western Road, Hove, Brighton. Callers welcome.

**COLLECTION FOR** Sale. 700 singles, 61 LPs, any reasonable offer considered. Ring St Albans 53702 evenings after 5.45.

**COLLECTION SINGLES** / LPs 1956-1970s auction. Many rarities sae/IRC Records, 3 Rayners Gardens, Northolt, Middx.

**ELVIS PRESLEY** 'Rock 'n' Roll LP HMV Tatty cover. Also Heartbreak Hotel / I Was the One 78. HMV offers. Reigate 48551.

**ELVIS 78s,** Loving You, Teddy Bear etc. 6 left, £25 each. Phone 01-743 5150.

**ELVIS 78s** Rip It Up, Blue Suede Shoes, Don'cha Think It's Time, Don't, Paralysed, Teddy Bear, All Shook Up, Hard Headed Woman, Party, Jailhouse Rock, I'm Left Your Right She's Gone, Lawdy Miss Clawdy, offers. Ring Mike 061-456-6080.

**EXTREMELY RARE** "Bowie." Paul (0709) 874098.

**FOR SALE,** 50 + assorted, rock 8 track tapes £1 each. Akai CR81D cartridge recorder. Radiomobile 8 track car player. Machines and tapes £130 the lot or will split. Mike, 01-556 7132.

**GOLDEN OLDIES** galore. Ex juke box records from 12½p. Hundreds of old hits. Most major stars. S.a.e. lists — Dept A/1, 82 Vandyke Street, Liverpool, L8 0RT.

**HIT SINGLES** from 1957 — 76 large, sae T.S.M. Records, 220 Victoria Road West, **CLEVELEYS, BLACKPOOL.**

**LOFGREN, ZEP,** Roxy rarities. 3 Meadow Rise, Brynna, Wales.

**LOOKING FOR OLDIES?** Then you need **RECORD MART** Europe's No. 1 Record Trading Magazine. Every issue lists 1000s of rare and interesting discs from the 50s, 60s and 70s. For this month's bumper issue send 50p P.O. to 16 London Hill, Rayleigh, Essex.

**OLDIES 56-76.** Satisfaction guaranteed from our 26 page lists. Crammed with goodies 10p + large s.a.e. Seeking a special oldie? Details LPs/45s wanted. — With s.a.e. J. & J. Records Ltd., 24 Upperhall Park, Berkhamstead, Herts. Secondhand records/tapes bought and sold at our Market Stall, Watford Market. (Also Aylesbury Wednesday, Thame Tuesdays).

**OVERSEAS READERS.** Speedy delivery Records and Tapes. Large discounts. Free catalogue. Counterpoint, 12 Graham Road, Malvern, Worcs.

**PASTBLASTERS! THOUSANDS** available '56-'76. S.a.e.: 24 Southwalk, Middleton, Sussex.

**RARE BEATLES** Wings tapes, etc. sae. Paul, 203 Flixton Road, Flixton, Manchester.

**THOUSANDS OF OLDIES** sae for lists. Goddard, 105 Canrobert St, London E.2.

**T. REX, BOWIE,** Elvis, Beatles, Who, Stones etc. 5000 singles + albums from 20p 1958-77. Lists sae 3 Ashton Way, Whitley Bay, Tyne and Wear.

**TUMBLEWEED CONNECTION** oldies reissues, rarities etc. 5 Picton Place, London, W1. Tues-Sats 10.30-6.30.

**USA SINGLES** 80p each inc. postage. **Zeppelin 'Royale Orleans', 'Black Dog',** Trampled Under Foot, 'Four Sticks' Hendrix 'Purple Haze', 'All Along Watchtower'. Pink Floyd 'Money'. Browns **Mail Order, 29 Kings Drive, Gravesend, Kent.**

## RECORDS FOR SALE
14p per word

**INCUSUS RECORDS** — Patti Smith, Sex Pistols, Richard Hell, Flamin Groovies, John Cale, M.C. 5, Modern Lovers, Squeeze, Cortinas, Clash, Stanley, Frank, Tom Petty, Tyla Gang, Damned, Wayne Kramer, Dr. Feelgood, Ducks, Deluxe, Speedy Kenn, Stoogies, Joe Walsh, Stories, Earth Opera. SAE for full list. P.O. Box 10, Fleetwood, Lancs.

**1,000s SINGLES** from the 60s from 15p. Send 15p for lists, 6 Wentworth Close, Morden, Surrey (Singles).

## FOR SALE
14p per word

**ALL FREAK** Brother comics 45p. Dr. Atomic 70p plus many others. Please add 15% for postage and packing, available from Otter Records, Cornmarket, Hampshire.

**BADGES FOR** your collection, Black Sabbath, Bowie, Status Quo, Led Zeppelin, Cockney Rebel, Rod Stewart, Alex Harvey, Bad Co. Wings, BeBop, Santana, 10cc, Deep Purple, Genesis, Yes, Dr. Hook, Dr. Feelgood, Heep, Wishbone Ash, Strawbs, E.L.P. Roxy, and new badges in Sex Pistols, The Jam, The Clash & Stranglers. 20p each plus sae Love and Peace, send to Julie Williams, 7 Candy St, London E3 2LH.

**BEATLE MATERIAL** 1963-70. Books, magazines, photos, monthlies, Xmas discs/extras, stills, clippings, badges, programmes, much more! Sae lists. Stevie, 100 Milton Street, Swanscombe, Kent.

**BETTER BADGES.** Beware imitators — we are the originators! B/W 20p; Boys, Clash Police, Complete Control, Snuff Rock, Obondage, I am a Cliche, Two Sevens Clash, Anarchy, G.S.T.Q. Vacant, Damned, Dave, Brian, Rat, Sensible, Ramones, Patti, Lou, Iggy, Adverts, Spex, Slaughters, Chelsea, Cortinas, Motorhead, Rings, Rasta, 999, Maniacs, Rods, Feelgoods, Keef, Lightning, Raiders, Stuff The Jubilee, Free Wayne Kramer, MC5, Legalise. Colour 25p. Blondie Teenage Depression, Keef Guilty, Petty, Jean Jacques, Nils, Parker, Dead, Selassie, Floyd, Wish + Moon, Hawkwind — Masters + Zin + Amazing + Ritual, Bowie, Ziggy, Dope. Add 10p P&P. — Box 99, 286 Portobello Road, London W10. OK.

**COMSTOCK LODE:** David Lindley / Kaleidoscope Californian Bohemian Tradition, Stefan Grossman, 40p inc p&p. John Platt, 49 Third Cross Road, Twickenham, Middx.

**DO YOU WANT A SUPERIOR TYPE OF BADGE?** If so read on. Top quality art, colour and lasting badges that don't fall apart. Sex Pistols, Stranglers, Jam, Damned, Clash, Ramones, Elvis Costello etc. Thin Lizzy, Status Quo, Yes, Genesis, Santana, Bowie, Beatles, Stones, Black Sabbath, Star Kicker, Kiss, Who, Bob Marley, Elvis, James Dean, Marilyn Monroe, Gene Vincent, Eddie Cochran, Buddy Holly. Plus many more. Send sae for list. 25p each plus sae to Toeprints & Co, 1 Glentworth Court, Edgeware, Middx.

**IMPORT ROCK MAGAZINES** — SAE / IRC for list Graffiti, (N55) 9 Shalbourne, Marlborough, Wiltshire.

**JAMES DEAN,** Monroe, Garland, Beatles, selling magazines, photos etc. Send 50p plus large s.a.e. for rare example photo and lists. Other stars also available. — Simmons, 25 Rutland Court, Hove, Sussex.

**KRAZY KRAZY HAIR COLORS!** sae for colour list/order form, P.O. Box 20, Pinner, Middx, HA5 2NT.

**PETER GABRIEL** Concert photographs in full colour. Also Barclay James Harvest, Camel. Send sae to Mike Thompson, 81 Crawford Rd, Sheffield S8 9BT.

**PUNK T-SHIRTS.** "Destroy", red on white. Small, medium large. £2 plus 25p P&P. — Stuart Reynolds, 36a Thornhill Road, Rastrick, Brighouse, Yorkshire.

**STRANGLERS LIVE.** Colour concert photos. Set of 10 5" x 3½" prints only £2.90 (20p postage). Sae for other bands available now all at new reduced prices. Pete Still, 30 Claremont Rd, St Margarets, Twickenham.

**YUK! UGH!** Here's the punk T Shirt to end all! So 'orrible I can't display it in this paper. Titled "Filth" and illustrated — costs £2 plus 25p P & P. (Small, medium and large) or sae for details. Stuart Reynolds, 36a Thornhill Road, Rastrick, Brighouse, Yorkshire.

## RECORDS WANTED
14p per word

**ALL YOUR UNWANTED** 45's and LP's bought or part exchanged for new records. Large collections urgently required. Send records of lists with S.A.E. — F. L. Moore (Records) Ltd., 167a Dunstable Road, Luton, Beds.

**AMBROSE SLADE** LP Beginning and singles, any price considered. R. Ramage, 17 Blackhouse Place, Ayr, KA8 0HP.

**A QUICK** service and top prices guaranteed for your unwanted LPs and cassettes. Any quantity bought. Send details with s.a.e. for our cash offer by return of post — Gema, Dept. NME, 1 P.O. Box 54, Crockhamwell Road, Woodley, Reading, Berks.

**BEST PRICES** paid for good quality records from the 1955 to 1968 era, especially EPs and LPs. Whole collections bought for cash, any quantity considered, Will travel anywhere. Send lists including condition and label details to Sounds Good, 51 Alfreton Rd, Nottingham.

**BLITZKRIEG BOP** single, lets go, wanted. £1.50 offered. — Box No. 3453.

**MARK FOUR** Singles wanted, Decca, Fontana. Birds single 'You Don't Love Me' Decca. Tel. Malcolm, Garston 73817, Herts.

**THIRD WORLD** War II (track) mint. Top prices, Peter Amla, Pampusvagen 95, S-603 65 Noorkoping, Sweden.

## PERSONAL
28 per word

**ALONE! MEET** new friends, inexpensive, confidential and efficient service. Write: — Countrywide Introductions, ME/Martin House, Brighouse, Yorks.

**BEAUTIFUL GIRLS** from Europe, Asia, Latin America want correspondence, friendship, marriage. Sample photos free. Hermes-Verlag, Box 110660/H, D-1000 Berlin 11, Germany.

**DOVELINC. SELECT** your own partners and penfriends. For free sample photos sae/A17 P.O. Box 100, Haywards Heath, Sussex.

**HOW TO GET GIRLFRIENDS,** what to say, how to overcome shyness, how to date any girls you fancy. S.A.E. for free details: Dept NM, 38 Abbeydale, Winterbourne, Bristol.

**JANE SCOTT** for genuine friends. Introduction opposite sex with sincerity and thoughtfulness. — Details free. Stamp to Jane Scott, 3/NM, North Street, Quadrant, Brighton, Sussex, BN1 3GL.

**LONELY... UNATTACHED...** Over 18, Meet new friends. Free brochure Sue Carr's Countrywide Friendship Agency, Somerset Villa, Harrogate, Tel 0423 63525 anytime.

**MAKE FRIENDS** worldwide thro' our exciting new magazines 50p fortnightly. Pay after receiving 6 from Leisure Times (R.T.88), Chorley, Lancs.

**POEMS URGENTLY WANTED** for publication. Send work for Editor's free opinion and subscription details. Oakland Ltd (AO) 9/11 Kensington High St., London W8 5NP.

**POETRY WANTED** over £1,700 in prizes annually. Subscription £10. For free criticism send to Regency Press, 43 New Oxford St, WC1A 1BH. Dept. A3.

**POSTAL FRIENDSHIP CLUB.** Introductions arranged by post for all ages. Postage stamp for our **FREE** colour brochure (please give your age) to Miss Chidgey, 124 NME Keys Ave, Bristol BS7 0HL.

**WORLDWIDE OCCULT** witchcraft, secret temple contacts etc. SAE Baraka, The Golden Wheel, Liverpool L15 3HT.

## WANTED
14p per word

**MARC BOLAN** material, posters, interviews, photos, T—Shirts, rare records, etc. Pay your price. Michael Uhlen, Kaiser-Friedrichstr 59, 4100, Duisburg, 11. Germany.

**SONG LYRICS** wanted, exciting proposition. Details (sae):— Robert Noakes, 30 Sneyd Hall Road, Bloxwich, Staffordshire.

**Computer Dating...**
Find Friendship, Love or Marriage. Dateline, Europe's largest most successful and reliable service for all ages in all areas – Send for free colour brochure & details Now – To: Dateline Dept ( NM ) 23, Abingdon Road, London W8 Tel: 01-937 6503
Dateline

## RECORDING
14p per word

**ELLIE JAY** Records — record and sleeve manufacturing services, orders accepted now for pre-Christmas delivery. — Ring 01-908 2735.

**4 TRACK** Recording studio. Master quality recordings. Musicians available. Arrangements, 01-485 2739.

**STUDIO INSTRUMENT HIRE**
7-9 Market Road,
London, N.7
01-609 3041
*P.A. Equipment and full rehearsal facilities available*

**AN ABSOLUTE BARGAIN**
Eight-track £8.50 per hour. Special all day rate £50 (seven hours), 4 in 8 out mixer, master room reverb, DBX compressors, HH multi-echo, ADT, free use of all studio equipment, drums, amps, string machine, piano. Established for eight years. Friendly atmosphere and great engineers.
**FAIR DEAL RECORDING STUDIOS**
HAYES, MIDDLESEX.
01 573 8744 01 882 4128

## REHEARSAL STUDIOS

**BASE STUDIOS**
75/81 Tooley Street, SE1
3 LARGE REHEARSAL ROOMS AND 4 TRACK DEMO RECORDING
Mood Lighting Refreshments
Easy Loading/Parking
£2.00 — £3.00 per hour
PA AND EQUIPMENT HIRE
Phone: Mike 01-407 1846

**SELL YOUR INSTRUMENTS IN THE N.M.E.**
***It's only 10p a word!***

**BETTER BADGES**

| NEW RELEASES! | |
|---|---|
| HOLIDAYS IN THE SUN | 1. COMPLETE CONTROL (THE CLASH) |
| OTHER PEOPLE'S MISERY | 2. GOD SAVE THE QUEEN (SEX PISTOLS) |
| THE BOYS | 3. ANARCHY IN THE U.K. (SEX PISTOLS) |
| FIRST TIME | 4. CLASH POLICE |
| I DON'T CARE | 5. IGGY |
| ELECTRIC CHAIRS | 6. X RAY SPEX |
| SHAM 69 | 7. BONDAGE UP YOURS |
| LOVE YOU LIVE SET OF 14 £2 | 8. CULTURE 77 CLASH |
| LEE PERRY | 9. PRETTY VACANT (SEX PISTOLS) |
| THE WHO MAXIMUM R&B | 10. 999 |
| RICH KIDS | |
| GO DEH | |

COMPILED FROM MAIL ORDER ONLY **TEN BEST** SEE FOR SALE SECTION FOR FULL LISTING

**Who's looking after the phone?**

**Agovox C380**
the latest phone-answering machine from the Zeiss group of West Germany
- competitive rates for 1-year rental
- available immediately

**RING 01-720 8981 anytime!**
Agovox Answering,
26-32 Voltaire Rd, London, SW4 6DJ
**Agovox Answering!**

**DISCO SCENE**

All lineage in this section 14p per word

## DISCOTHEQUES

**DAVE JANSEN** 01-699 4010

**DISCOTHEQUES** 01-965-2826/2991

**DIVERSIONS** — Ring Jeff 01-952 0502.

**HATFIELD POLY.** Hatfield 68343/4.

**NEVER A** Dull moment. The Mad Hatter Mobile Disco, 01-254 6812. Every show carries a Government Health Warning.

**NO EXIT** Discotheque — 01-776 0970.

**ROCK 'N'** roll 01-743 5240.

**STEVE DAY.** Tel. 01-524 4976.

## FOR SALE

**SIMMS WATT** Twin Deck, 100 watt slave amp, two Simms column speakers, excellent condition. £200. Chris Beal, 23 Pitchford Road, West Earlham, Norwich.

# CAREER OPPORTUNITIES

Want to form or join a band — meet the boy/girl in the next street who sings or plays guitar, drums or whatever and wants to meet you? Then place your ads **FREE** in NME. To take advantage of this limited period free offer all you gotta do is fill in the coupon below as indicated and send it too us NOW!

## LONDON & SE

### MUSICIANS WANTED

**BASSIST WANTED** by punk band. Gigging and recording total commitment, talent, gear essential. Phone Colin 310 0810. No Nazis AAAAh.

**PIANIST WANTED** to join guitar/sax, bass drums, trumpet, clarinet. To play jazz and rock rehearse then gigs/residence. Phone Adam: 01 948 4137.

**CAPABLE DRUMMER** needed urgently for good new wave band. (Stranglers/1997) absolutely no jerks. Work soon. Ring Craig on 921 7771.

**DRUMMER/BASS** wanted for new wave band with idea to gigging in near future. Ring Martin on 736-0837.

**OLD WAVE** nothing, new wave nothing, permanent wave nothing. Musicians, performers, or similar wanted. John, 52 Golders Manor Drive, NW11.

**GUITARIST WOULD** like to meet a good pianist and a poet/singer with guts. — 01 828 2531.

**"NOSTALGIA " 1920s** style band being formed "mature musicians only", unlimited potential "great demand" Interested? Tel. Williams Gainzy S.A.P. 286 4666.

**UNEXPERIENCED YOUNG** bassist drummer guitarist required to form unpunky outrageous band. Contact Paul: Room 101, 51 Earls Court Square, London.

**ASSIST, GUITARIST,** drummer (18-23) to form high energy new wave style band. Own gear, no safety pins. Phone Phil 2059133.

**THE UNITONES** (dance band) require bass guitarist for regular work — semi pro. — Tel: 648 9748.

**WINCHESTER HAMPSHIRE** boarding schoolboy vocalist seeks lunatic band loving Floyd, Noowave, Gong, Spector (gosh). — Write: Plug, School House, Uppingham, Rutland.

**ASSIST, DRUMMER** wanted for good time rock band in Oxon Bucks area. — Phone, Gordon Brill 7716 or John Haddenham 291294.

**ALL MUSICIANS** form band, starting from nothing, to invent unpopular new music. Male/female. — Write: Phil, 24 Freshfield Place, Brighton.

**AMBITIOUS NEW** wave band, Nuclear Rouge, need aggressive young drummer and bassist. — Phone Martin Chorleywood 4491 or Simon Gt. Missenden 4397.

**DRUMMER WANTED,** original songs plus own arrangements (18/21). — North London evenings 6-7pm. — Phone: Ian 628 0969.

**AMATEUR MUSICIANS** wanted, second guitarist, drummer and vocals to form rock band. — Contact Tony 01-855 6278.

**DRUMMER WANTED** for embryonic jazz/rock group. — Phone 229 5830 or 359 6485 after 5.00.

**ANARCHIC TASTELESS** music freak, classically trained, lyricist, strained vocalist, seeks similar amateur musicians (M/F). — John, 52 Golders Manor Drive, NW11.

**KEYBOARDS PLAYER** for original new wave band. Must be willing to rehearse for November debut. — Ashtead 72009 or Dorking 86485.

**FIRSTAGE DRUMMER** for working band. — Ring Roger Gravesend 56406.

**BASSIST REQUIRED** for inventive rock band with own material. — Phone Hemel Hempstead 63551 between 9 am and 5 pm. Ask for Steve.

**NIGEL DORRILL** songwriter, musician, requires bassist and lead guitar for recording; also gigs required. — 13 Soho Street, London, W1.

**BASS WANTED** for new wave band. Must be interested and willing to rehearse. — Phone Ian after six, 952-4374 Edgware.

**GUITARIST INTO** Pirates, Stiff and Yankee Noo Wave seeks competent punks or place in band. — Patrick, 25 Vauxhall Grove, SW8.

**ZAPPY BASSIST** for ambitious high energy semi pro band, work waiting. — Woking 69927.

**OH BASS** player near N.4. Listen to my songs, verily let us form a baaand r'n'b style. — Phone Julian 800 9003.

**SCHO ROCK** invasion not new wave. Need dedicated mobile lead keyboard bass vocals. Experience unnecessary. — Call Eric, ring daytime 01-965 0357.

**GUITARIST KEYBOARDS** needed for newer wave Dubrock group. Influences: Patti, Scratch, Youth, Ramones to fuse reggae and rock energy. — 599 3741

**ENERGETIC KEYBOARDS** and preferably vocals required for creative varied fun rock band. — Phone evenings 01 445 5235 Finchley based (make your fortune).

**ASSIST WANTED** to help form semi pro rock band. Vocals an advantage. — Please phone Robert 870 5032.

**GUITARIST,** into Pirates and Costello seeks competent musicians to form band. — Patrick, 25 Vauxhall Grove, SW8. Or place in band.

**ASSIST WANTED** for new wave band, own transport helpful, love of Patti Smith essential. — Phone Ian Nutley 2432 evenings. Ta!

**PEOPLE, EITHER** into original material or wanting to create band 'phone 01 852 8791 evenings — please serious buds only. No time wasters. — Barnard, 29 Excersior Gardens, SE13 7PS.

**DRUMMER AND** keyboard player wanted for Maidstone based rock band, vocals an asset, transport a must. — Maidstone 55557.

**DUNE BUGGY** type band seeks serious 67 orientates. Bass, drums. Pros or thereabouts. Must be willing to vomit. — Witham 515101.

**SWANK NEED** a guitarist. Must be good, no wankers or old farts. — Ring Gary on 274 5079.

**ASSIST, SINGER,** songwriter, wanted for under 19 new band, SW London area. Into Bowie, Roxy. N.W. — Phone Martin evenings 673 3181.

**LEAD GUITARIST/**Lyricist wanted for new wave band under 18. North London. — Ring 446 0514 (George) after 5 pm.

**EXPERIMENTAL MUSICIANS** required for interesting recording project. Gimme a ring and we'll talk about it. — Mark Weybridge (97) 43577.

**BASS AND** drums (17-18) for forming band, no experience ness. Vocals asset, writer? — Phone 979-0092 now!

**ROCK BAND** require young (20ish), energetic, musical bassist. Good gear. Vocals an asset. Kingston area. — Phone Jeff 942 2268.

**BASS WANTED** for new inexperienced rock/boogie band. N.W.10 area. Must have enthusiasm more than playing ability. Phone Pike 01-450-6752.

**DRUMMER WANTED** for gigging semi-pro band who like punk but want to be different. Ring Andy 01-348 2962.

**GUILDFORD DRUMMER** with a lot of keyboard experience requires guitarists and keyboards. Don't waste time phone Mark Guildford 62744 no drawbacks please!

**TWO INTELLIGENT** punks wanted to play bass and drums in my band — Phone Patrick — 01-555-8932 and leave a message.

**DRUMMER REQUIRED** by young interesting rock/R&B band. Equipment and experience essential. Must be committed. Phone Larry 01-286 3459 after 6pm.

**URGENT. DRUMMER** wanted for Croydon area punk band. Gigs Imminent. Own gear. No experience necessary, transport advantage. Phone Ian 01-647 6169.

**PUNK BASSIST** wanted by amateur punk band. Must be central or near and also young. Ring Norman 01 222 3082 evenings.

**NO HOPE** musicians wanted. Bass guitar, drums, keyboards. Totally inexperienced for aspiring vocalist. Heavy blues, high energy rock and roll. 01 261 5141.

**THE BISEXUALS** (punk) want experienced guitarist and bass. Dedication, looks necessary. Bowie, Reed influenced. After 6 o'clock, Phone Mick Chelmsford 63025.

**DRUMMER, GUITARIST** wanted for young new wave band (under 21) own gear essential. No experience necessary. Phone Tim 01 751 2974 anytime.

**LOUD, TIGHT** drums and bass/vocals for r&r/new wave combo. Competence, commitment, essential. West London area 01 567 2550 after 6 pm.

**TWENTY-YEAR-OLD** singer/writer. Single and gigs lined up, needs tight band to join him. Good guitarists/bassists/drummers please ring 01-267 9475/6.

**NOTHING TO** lose? bassist, drummer, saxes, vocalists. Join keyboards, guitar. Ten piece band. Pro or bust. Val, Ascot 24714 — days.

**LONDON UNDERGROUND (THE)** Seek saxophonist (see you when school is out, Laura) Gigs next year. Contact Stuart, 01 868 6742.

**I'VE GOT** the voice, have you got the music? Phone Chorley Wood (Herts) 2181.

**KEYBOARDS WANTED** for new wave band with good gigs and and imminent deals. Dedication essential. Phone Pete, Chelmsford (0245) 71003.

**DRUMMER FOR** new unheavy rock band. London based. Phone 01 458 7978.

**MERRY PRANKSTERS** wanted. Drums, Rhythm Guitarist, Female Vocalist. To complete frisco style band. Into, Dead, Airplane, Doors, Fish. (Ingrebourne) 46139.

**JAN AKKERMAN** wherever you are teach me to play. M Johnson, 38 Skeena Hill, London SW18.

**VOCALIST AND** bass player for progressive band into Yes, Crimson, Split Enz, Genesis, Tubes. Phone Andy 01 550 6467. Must be dedicated.

**PUNK MUSICIANS** wanted, bass, drums, lead guitar. Phone Portsmouth 28338 after 9 pm.

**BASS PLAYER** needed to help form semi-pro rock band. Vocals an advantage. Please phone Rob 01 870 5032.

**DRUMMER AND** rhythm guitar wanted for 60's based r&b band. Band based in Whitstable. Phone Nick, Whitstable 272494 evenings.

**EXPLICIT SEX.** Gotcha! maniac drummer, fast and loud for Bishops Stortford new wave band. Urgent! Phone Kev. Much Hadham 2559.

**PUNK DRUMMER** wanted. Must have own equipment. Transport an asset, though not essential. Phone Gary 01 524 3749.

**WANTED: DRUMMER,** 1 rivvum, 2 lead, 1 bass guitarist, keyboards with vast financial resources, into Doors, Hendrix, Skynyrd, to form band. Hippies only. Phone Sth Benfleet (evenings) 2044 or 57474.

**LEAD GUITARISTS** and drummers, if you like boozing and wanna join an amateur good time band, phone Gary Harefield 2387.

**THRILLS REQUIRE** electric pianist and vocalist. Funk, Jazz, blues — Brighton 70533.

**TASTY TUNES** inc., seek butch bassist, saxophonist and other delicacies for acoustic new-wave surf sound. Checkout 'Mirror' Jerry 01 445 7254.

**NEWER THAN** new wave singer, songwriter guitarist seeks solid inventive band, lead, bass, drums with own PA. 01 658 6792.

**KEYBOARDS/SAXOPHONE** for inventive new band. Gigs forthcoming, own material — phone Neil 01 459 2379.

**BASS, DRUMS,** required for rock-/pop band. No pro's. Hackney area preferred. Phone Barry 01 249 5597 after 6 pm.

**PISSO-BROTHERS** need rhythm section/guitar. Call Sats. only! 40a Norwood High Street, SE27. Practice in my bedroom. No drunks.

**FEMALE VOCALIST** requires incomplete band and/or musicians to form group or group without vocalist. Write Maz, 106/108 Ridgway, Wimbledon, SW19.

**BLUES PIANIST** wanted to form partnership with Zenga, 18 yr old jazz and blues singer. 'twenties - forties' material. Worthing 502715.

**MALE/FEMALE** guitarist or vocalist required for brilliant new wave band. Phone Tony 01 262 4699 ext. 8 or 01 673 4241 after 6.30.

**GUITARIST and VOCALIST,** 16-20, join inexperienced bass and drums into Bad Co., Lizzy etc. No pros. Own 100w P.A. Berkhamsted 6533.

**KEYBOARD, RHYTHM** guitarist needed. Skynyrd, Walsh, Fleetwood influenced. Harpenden area. No punks. 100W and enthusiasm a must. Phone Harpenden 60236.

**DRUMMER WANTED** with high vocal range for young dedicated band into harmonies and subtlety. Humour an asset. Phone 01 499 6414 daytime.

**EX NAMED** new wave band want good bass with good equipment for gigs. Phone 01 778 6600 evenings (SE20).

**BASS PLAYER** wanted 18yrs plus new wave. — Phone 850 9864.

**DRUMMER AND** rhythm guitarist doulbing keyboards for rock band into hard rock and blues orientated material. P.S. No new wavers or children. — Evan 01-642 9729.

**KEYBOARDS/SINGERS** soft rock band require personnel who will make the big time. — Phone Simon 01-722 2629 or John 01-452 3133.

**GUITAR PLAYER** wanted to form velvets/new wave band pref. South West London. — Bernie 743-9191 ex 50 daytime.

**SINGER SONGWRITER.** Bass for new band. Beginners 16-19 Bowie, Roxy, N/W S.W. London area. — Ring Martin 673 3181 evening.

**MULTI INSTRUMENTAL** duo into Richard Thompson require like-minded musicians to form folk/country rock band. Recording possibilities. Martyr Elliott — 01 904 3300.

**FUNKY, ROCK** outfit requires competent guitarist, keyboards, saxist Must be good blokes/chicks, age approx. 18. Phone Nigel Southend 524368.

**WE ARE** still seeking vocalist, pianist, guitarist to join semi-pro commercial band. Own gear and transport essential. Phone Ron 01-529 5190 (Loughton).

**KEYBOARDS PLAYER** wanted for newly formed band with intelligent tasteful material. Experience less important than enthusiasm and dedication. Dave 01-204 7211.

**POWERFUL SEMI-PRO** drummer wanted for rock band. For audition phone Bruce after 6pm on 0483 39700.

**DRUMMER 16-20** to play blues and r&b. Phone Nic after 7.30, 01-690 5084.

**MUSICIANS WANTED** to join/form punk group. Must have own gear. Ring for Mark at 01-804 0056.

**GUITARIST BASSIST** to form band with drummer. Itelligence, inventiveness 17+ rejuvination of progressive music. Hillingdon based. Just ring Uxbridge 30449.

**YOUNG DRUMMER** wanted to join black bassist and white guitarist. New wave. Have got own material. Age 16-18 we're waiting- Phone 493 5961 (Ash).

**19 YEAR** old drummer wanted must have gear and live in south London. Ring Danny 01 697 1104.

**SELL YOUR INSTRUMENTS IN THE N.M.E.**

***It's only 10p a word!***

**YOUNG BASSIST** and drummer wanted by two-shot guitarist to form new band. Into UFO. No pros. Phone Terry 01 549 7256.

**KEYBOARDS/SAX.** Rumour, Morrison, Springsteen, style original stuff. Gigs waiting preferably with transport. Smokin' drunks welcome. Neil 01 459 2379.

**DRUMMER,** flexible efficient and a little crazy for prospective new deal ex name bands. Orginal material. Telephone 0304 206721.

**DRUMMER WANTED** for new wave band, just forming. Romford, Barking, Dagenham area. Phone John Romford 41513. Must have own equipment.

**I'M BORED** shitless, desperate to play rock'n'roll with anybody, bassists, drummers, harp, lonely nubiles, no virtuosos-/teetotallers. Andy, Brentwood 226146.

**KEYBOARD PLAYER,** needed for 'Strobe' rock band age between 18-20 writing own material. 01 701 7897 or 01 980 1762.

**DRUMMER, BASSIST** and lead guitarist wanted. New wave band. Roxy. Audition November 9th. Got to be good. Alright. Must have gear. Phone Dave 01 589 4409.

**WARPED VOCALIST** and maniac guitarist want join/form punk band. Some experience, London-Milton Keynes area. Phone Milton Keynes 316814 (Steve).

**DRUMMER FOR** forming rock band, willing to rehearse. Transport essential. Rehearsals in Uxbridge, Middx area. Phone 01 868 7861 (Mark).

**BASSIST/DRUMMER** for high energy duo guitar, reet tight, motors style band. Genuine rock musicians only. Phone Noel 01 546 4890.

**L/R GTR.** Drummer, keyboards, flute, sax, bassist for me. Neil Thursday evenings 01 459 3924 form varied repertoire band N.W. own equipment necessary.

**PSYCHEDELIC BAND** urgently need bass, flute and sax to join lead drums rhythm and synthesiser. No bread heads. Mike, Guildford 68319.

**GUITARISTS, SAXOPHONISTS,** drummers, congas for African semi pro band reforming. Must be willing to rehearse. Phone 01 578 9196 evenings.

**DRUMMER AND** bass players, inexperience and inability an asset, clash, stooges, Epsom 25372. Must be enthusiastic.

**BASS PLAYER** and drummer wanted to join singer/songwriter and two guitarists in East London. Rock band. 01 556 5636 evenings.

**FEMALES VOCALIST** wants to join fun musicians, rock, folk band. Own ideas. Grace Slick, Stevi Nicks, influences. Helen, Orpington (66) 30568.

**FOUR BEAUTIFUL** chicks require two male guitarists for experienced hard rock band. Please write Sharon, 86 Ilchester Road, Dagenham, Essex.

**ABLE PIANIST** to form or join band. Almost any music considered. Own Wurutzer electric piano. Contact Jeff 01 445 2819.

**BASS PLAYER** wanted for new band forming in Edgware must be interested in singing. — Phone Alan 01 952 1068.

**GUITARIST REQUIRED** to form rock band, based in North London. Own gear essential must be serious. Phone Patrick 01 883 1387.

**THE CUBS.** Require drummer with beef for original punk combo with choice pops. No more plops please. Dave 866 2720 evenings.

**SCHITZOIN GUITARIST** requires punk male/female bassist, drummer to form revolutionary band in Thurrock area. Phone Standford-le-Hope 41292.

**GOOD DRUMMER** needed for A-level band into melodic/heavy/funky rock. Tunbridge Wells, Edenbridge area. Phone Marc, Penshurst 232 soon.

**VERSATILE DRUMMER** wanted for newly formed old wave East London band. Writing own material. Ring Malcolm 01 283 2623 after 6.30pm.

**TASTEFUL INVENTIVE** lead guitarist urgently wanted for original band. Eager to get gigging.. Not punk. Phone Whitestable 275886 after 6pm.

**CHEAP &** Nasty requires musicians, original, dedicated, stage presence, own gear, fast gigs waiting, new wave. 19 Rectory Gardens, S.W.4.

**RICHARD THOMPSON/**Jonathan Richman Freak (Guitarist/Writer) seeks bass guitarist to help form band. John 01 346 9849 after 6pm.

**AMATEUR GUITARIST** seeks, bored teenagers, to practice with. Form wave on stage 1978. 01 730 2630 shop hours. Leave phone number.

**MANAGER WANTED** for London new wave band. Authentic, star makers only. 01-852-3375 (Ashley).

**ASPIRING BLEAK** band needs tough creative guitarist. Rehearsal room and recording time no problem. Simon, 8 Stanley Buildings, Stanley Passage, K. Cross, London N.W.1.

**NEW WAVE** band need good drummer urgently for gigs and recording. — Tel 01-800 1006 or 01-800 7955 after 5 pm.

**COMPETENT CROYDON** musicians or band, sought by guitarist into most styles of American music. — Phone: Steve 01-653 7359 after 7 pm.

**PUNK BAND** require drummer for gigs and recording. 18 or under. — Telephone: 01-800 1006 or 01-800 7955. (North London area).

**CAMDEN/BELSIZE** guitarist(?) seeks musicians(?) to form N/W P/R part time band. No football fans or stamp collectors. Fun only — Jim 01-722 2548.

**THE END** of the line if you play drums for us! Must be mad, have good image, etc. — 01-994 2784 — Rick.

**AMATEUR LEAD** guitarist, drummer and vocalist wanted for heavy rock/blues band. Just forming. To rehearse own material. Beginners welcome. Glenn Robinson, Flat D, 9 Bulwere Road, Leytonestone E.11.

### VOCALISTS WANTED

**JAZZ FUNK** band require vocalists who doubles up on instrument. Contact: Colah Bros Band:— Streatham 769 4834.

**WEEKEND STRAIGHTS** need original singer. No boring preconceptions of time or melody. Turn good band into decent living. Chelmsford 56240.

**VOCALIST WANTED** for heavy metal band (Croydon based) must move 17/19 no punks. Geoff Redhill 67171 Ext 288 (Office hours).

**ALDERSHOT ROCK** band requires top rate vocalist with good range. No time wasters, junkies or alcoholics. Phone Neil: Aldershot 22989.

**VOCALIST REQUIRED** age 16-17 for three piece rock band. Own material and occasional gigs. Phone anytime after 7pm. Sevenoaks 53582.

**FEMALE VOCALIST/S** with feeling, 16+ for creative band, experience not needed, musical ability addition no commerciality. Phone Andy, Dunstable 0582 608522.

**SKUNKY PUNK** wanted by Farnham based punk rock band 'Kidsiss must screem well. Phone Aldershot 850605. Ask for Boyet.

**SINGER WANTED** for young band playing Stones, RnB. Limited equipment. Experience unnecessary, enthusiasm important. Phone Brentwood 211849 after 4 pm.

**50's STYLED** n'rockin'? you are! Then ring 01 229 3846 after 6 pm. Aptitude to revive the Golden era.

**YOUNG EXTROVERT** for forming band, looking for new angle. Velvets, Magic Band Iggy, Van gig. Prospects promising, Phone Steve 01 800 2246.

**ACE CHARISMATIC** front man needed to complete creative, commercially calculating, young brilliant new wave four piece group. 01 505 3256.

**VOCALIST WANTED** for rock band. Preferably own gear and transport. View to gigs when rehearsed. Competent amateurs welcomed 6-7 pm 01 946 0289.

**EXCELLENT FUNKY** frontman with PA for semi-pro band. Original material. Work as soon as possible. — Phone Dominic, 01-789 1089.

**FEMALE VOCALIST/**keyboards player required for semi-pro band. — Phone Terry on 01-980 8593 between 6 pm and 7 pm. No time-wasters.

**VOCALIST WANTED** for working band. Must be into anything. — Phone Littlehampton 5604, Rustington 4986, Bognor 5552 evenings.

### WORK WANTED

**DRUMMER EX-PRO** seeks semi or pro band. Good offers only. Phone Chris, Basildon 43208.

**PUNK BASSIST** 16, bored, needs S.E. London band. Write or call 8pm+ 46 Peckham Road, London, SE5. Opposite Art College.

**SONGWRITER, GUITARIST,** 19, seeks fellow dedicated confident youths to form n/w — pop group to make the top. — Steve — Brentwood 210233.

**CROYDON PUNK** group need lead guitarist and a punkette singer. Contact:— Mike, 11 Queenhill Road, Selsdon. Mondays — Wednesdays for audition.

**BASSIST VOCALIST** for band playing 70% original material. Must rehearse to reach good standard. No punk/ELP. — Alan 01-670 6126.

**BASS AND** lead singer wanted for new wave band into Rhythm and Blues, Early Who and Yardbirds. — Phone: Chris 01-698 1310.

**DYLAN TYPE** Vocalist/guitarist available, write to Kevin Hayeck, Windsor Hall, Upper Redlands Road, Reading, Berks.

**AMBITIOUS ENTHUSIASTIC** and able guitarist with own equipment and transport seeks band. Telephone Walton-upon-Thames 24338, after 6pm.

**SITUATION WANTED** as 2nd guitarist in fluid sounding non-heavy, non soul band. Mike: Nutfield Ridge 2269.

**FEMALE VOCALIST** twenties, seeks band pref. original material. Ring Bee 01-385 6261 afternoons.

**FRUSTRATED GUITARIST,** own gear, transport, seeks high energy band or form similar. Paul, Flat 1, 204 Croydon Road, Beckenham. Not Punk.

**ANYONE WANT** boring old singer /songwriter. Rhythm guitar for their West Coast folk rock band, Romford, Ilford area. Phone 01-989 8005.

**BAND, VOCALISTS,** wouldn't you like to work with composer/musician? Purpose: Hit records. Contact Ben Mustafa: Tel. 01-977 7584, ext. 239.

**SAX PLAYER** needs work with jazz, rock, soul band. Phone Luton 608483 after 6pm. Own transport.

**COMPETENT LEAD/RHYTHM** guitarist with vocals, north London. Own gear and transport. Into "Good" music from Zep. to Beatles. 01-586 1383.

**GIRL VOCALIST** wants to join / form rock band. Looking for something interesting/original. Louise 01-485 4314.

**GUY 19,** favourite group Doors. Wants to try as vocalist in non-moron, open-minded band. No previous experience. Adrian, Radlett 5465.

**FEMALE VOCALIST** into blues folk and jazz wants to form/join band near Clapham. Phone Liz at 01 673 3981 (evenings).

**LEAD GUITARIST** (Ex-Payroll) seeks exciting band into Jazzy soulful rock. Phone Jasper (01) 203 1541.

**LEAD GUITARIST** experienced and versatile seeks gigs or working band. R & R R & B or anything interesting. Phone Marc c/o Heather (01)278 3261 days.

**COMPETENT BASSIST** with good gear seeks working band. Jazzrock/rock-/funk, anything but Punk. Phone Mark 01 839 7711 Ext 679 (office hours).

**DRUMMER INTO** soul-fun, seeks smooth together band. South London, Surrey Ian 07374 5317.

**YOUNG VOCALIST** front man wants to join energetic new wave band. Visuals important. No posers. Phone Upminster 23721 after 6.30.

**LEAD GUITARIST** singer writer, 22, seeks good modern band. Good gear, very experienced. Phone Steve 01 727 4984. Room 13 evenings.

**AMATEUR GUITARIST,** classically trained, flash soloist, seeks band to play punk plus. No live experiences. — Andrew Dallas, 77-632 (Bishops Stortford).

**ELECTRIC/ACCOUSTIC** guitarist. Some vocals. Will try anything different. — Phone: Ted Mitchell. Basildon 284988 after 8 pm.

**DRUMMER, LUDWIG** kit, transport, seeks jazz/rock/funk band or musicians to form same. — Influences Clarke, Corea, Mason, Gadd. 01-788 6010.

**EXPERIENCED BASSIST** seeks Gong/Soft Machine type band. — Gary, 15 Sutton Road, Barking, Essex.

**PHLEGM CATARRHIST** Ex "payroll" seeks exciting band. Non-boring old farts only please. — Jasper 01-203 1541.

**AMATEUR DRUMMER,** 17, seeks to join/form group, anything considered except Jazz. — Reading 64656.

**TENOR SAX** player into Agrovators/Revolutionisers type instrumental dub seeks similarly inclined musicians. — Phone: 01-247 4829.

**NEWLY FORMED** rock band require lead singer for own material. Details, phone: Gary, 01-906 0457.

**EXCELLENT VOCALIST** needs band, Agency and work. "I will be too old in 1997". Genuine offers. — 01-303 7379 after 7 pm.

**YOUNG ADVENTUROUS** bassist wants work with pro band so that he can make lots of money. — Phone: Terry 01-428 6386.

**VOCALIST, MALE,** wants to sing with young new band, punk or soul. Phone Nick, Deal 3463 after 6pm. No BOF's.

**YOUNG VOCALIST** wants to join energetic young rock band. Must be creative and into doing anything. Phone Gordon, Luton 504806.

**LOOK FERCHRISTSAKE.** Vocalist seeks band (amateur) or individuals to form. Feelgood, Rod's influence. Alan 238 High Road, Harrow, Weald, Middx.

**BASS PLAYER** with loads of enthusiasm and ability to learn. Phone Medway 368629 after 6pm. Into new wave if possible.

**VOCALIST/RHYTHM** guitarist wants to join hard working band who want to become screaming super stars. Phone Mick, 01 352 6226.

**PUNK GUITARIST** good gear, image, experience songwriter, dedicated, wants name band or band with prospects. Phone Barry 01 251 1616 Ex 221 daytime.

**NOW COME ON,** who wants a brilliant lead guitarist, well its about time you had one. 01 656 9765 after 6pm Croydon. (Keith).

**NEW WAVE** vocalist lyricist wants to form band or join existing one with someone to put music to my words. Garry London, 71 Whitmore Ave., Stifford Clays, Grays, Essex.

## SOUTH W.

### MUSICIANS WANTED

**KEYBOARDS/GUITAR** / wind/anything into Brand X, Gong, Genesis. Wanted by bass and drums willing to adapt. Trowbridge 63908 evenings.

**NEW WAVE** guitar and vocalist wanted to join Bristol rock band. Good songs and prospects ring Roadie Evan, Chippenham 4542.

**BAND FORMING** in Bristol around November need bass/keyboards, humour and patience an asset! Hope to gig. Mike, Leamington (Warwicks) 23140.

**VOCALIST/LYRICIST** seeks dedicated, uncompromising new wave musicians to take over where Velvet Underground left off. Call or write. Rob, 78 Shaftesbury Avenue, Montpelier, Bristol 6.

**THE MEDIA** need a new drummer, competent, committed, adequate gear, Phone Steve. Bristol 776822 urgent.

**INTROVERTED, ENTHUSIASTIC** bass & possibly drums for rock group at college. Weekly rehearsal facilities. Good gig prospects. Paul — Bristol 678450.

**RHYTHM GUITARIST** rock 'n' roll 50s-60's style. Teddy boy type preferred. Dedicated, genuine, prepared to travel. Working band. Portsmouth based, ring Malcolm 07018 87826.

**BEAR WANTED** who plays keyboards, own gear preferred, must be into picnic hampers, nuts and honey. Paul, Preston (Dorset) 833064.

**ALL GIRL** new wave band need rhythm. Lead guitarist. Band already gigging, must play well, enthusiasm needed. Definitely no time-wasters. Diane Gregory (0373) 4311.

**BASSIST AND** drummer for new wave band. Own equipment essential. Gloucester area 15-18 age group only. Nige Coulson Glos 36423.

**THE DERANGED** punk band want new maniac drummer for gigging. Must have own stuff. Phone Weymouth 71974 after 5pm.

**SECOND LEAD** guitar for Jon Varley and the Sick Notes. Southampton's best punk band. Call 95 Albion Towers, evenings.

### VOCALISTS WANTED

**POWERFUL VOCALIST** urgently wanted to join hard working, heavy rock band, very good management. Stacks of Work. Phone Chris Bathwick 61265.

**SINGER AND** guitarists wanted to complete new wave line up with bass, drums and roadie. Ring Neil Bristol 672705 now!

### WORK WANTED

**FEMALE INTO** Bebop Deluxe. Can play guitar, Keyboards, very amateur. Would love to join/for group. Heavy rock. Jane Hardy, 37 Second Avenue, Oldfield Park, Bath, Avon.

**DRUMMER GOOD** gear, own transport. All gigs or residency work. Phone Mark, Exeter 75919 (home) Exeter 55315 (office hours).

**PISSED OFF**punk student? Looking to play drums with a band. Charles Llewellin, Willis Hall, Parry's Lane, Bristol. Room H16.

**DRUMMER, EXPERIENCED,** wants working band preferably pro or near. Rock/funk, into Steely Dan, American music. Willing to move. 0716-415247.

## MIDLANDS

### MUSICIANS WANTED

**VOCALIST WANTED** (17-23) to front ambitious semi-pro rock band. West Midlands area. Tansport, P.A. provided. Cradley Heath 61539 (after 5 pm).

**PUNK SINGER** wants guitarist, bass player, drummer to form band. Own equipment necessary. Phone Stoke-on-Trent 562979.

**STOKE BASED** heavy rock band, "Forbidden Immage" require drummer 16-19. Kit essential, experience not. Purple & Free type band. No punk!!!

**BASS NEEDED** quickly for new wave band. Gigs will be ready when we are. Phone Jim on Brierley Hill 77709.

**I WANT TO** join/form new wave/rock band. I play guitar and write! Help! 21 Terrace Road, Mansfield, Notts.

**FOR CHRIST'S** sake are there any bass players with equipment into energy alive in Coventry? If so phone Keith 461772.

**BASSIST,** drummer to form rock blues band. Not pro's. Must be willing and ambitious. Contact Richard Mattey, daytime, Hereford 043257331.

**NEW WAVE** band seeks additional guitarist/vocals. Must be looker, dedicated and S.H. For details telephone 0782 412689 mornings/nights.

**READ'N ACT** guitarist seeks acoustic/electric band (although anything considered new wave, no punks). Offers to form a band also welcome — 440 5808.

**GUITARIST/SINGER/**writer wants to form/join new wave/rock band. Get off your asses. Pat, 21 Terrace Road, Mansfield, Notts.

**LEAD GUITARIST** and drums needed for new wave band. Ring Mike on Kidderminster 62558.

**GENIUS, INTO** Boc, requires band. Lemme be your stairway to heaven! Steve, 13c Ashley Village, Bristol Polytechnic, Coldharbour Lane, Bristol.

**MEDIUM WAVE** garage band without work, talent, ambition wants drums, keyboards — no wimps. Superstars, tories, trashing, original material. Steve, 021 559 1607.

**CONGA PLAYER** wanted to join experienced singer, electric guitarist, songwriter to form RocknReggae duo Birmingham area. Mart Smith. 021 476 5055.

### VOCALISTS WANTED

**VOCALIST/LYRICIST** join dirty / punk band. Unable to write music. Ambitious so no time wasters. Ideas waiting to be used. Phone Mark S-o-t 533047.

**PUNK GUITARIST** seeks band bum player would be devoted to band if accepted. Paul Jenkinson, 3 Offa Road, Leamington Spa, Warwicks.

**UNPROFESSIONAL GUITARIST** wants to join / form group / band. If you don't phone me I might phone someone else. Pete Tanner, Bloxwich 76089.

**PUNK VOCALIST** aged 17, wants band. Can't read music. Can write lyrics. Contact Norman, the Goblin, 34 Tailby Avenue, Leicester.

### WORK WANTED

**BASS PLAYER** with vocals requires band, preferably rock, phone Derek on Newport Pagnell 612953.

**BASS PLAYER** needed for Nottingham. New wave styled band. Equipment essential, transport helpful. Phone Nottingham 609343 and ask for Neil.

**BASSIST AND** pianoist seeks young rock band. Zep. Yes and Genesis influ. No pros wanted. Phone Neil (Walsall) 26341 after 7.00 pm.

**LEAD, BASSIST,** drummer inexperienced, unemployed (16-20) to join bad vocalists in forming punk band (Northampton). No prospex, no fewcha. Phone Mark, afternoons, Northampton 34935 or Ross Weedon 41319.

# MIDLANDS

## WORK WANTED

**LONE STAR** vocalist requires heavy rock band into Purple, Sabbath, Zeppelin etc. Ring Rob at Telford 48725 after 5.30 pm.

**VOCALIST** wishes to join rock group in Telford area. Apply Paul, 97 Burford Brookside, Telford, Salop.

**SCAVENGER NEEDS** to meet other friendly mutants to put something together. I've got energy: need bread; gear; Phone Roger 021 558 6869.

**BLOKE NEEDS** to join rock or heavy band as vocalist. No gear of my own, just love of music. Mick Coleman, 11 Burnell Close, Ringstead, Kettering, Northants.

**SOUL DRUMMER** wants professional band. Recent tours include Ben E. King, Detroit Emeralds, Eddie Floyd, Major Lance. Phone Knowle 6992.

**FEMALE VOCALIST** amateur seeks bank into anything from The Velvets to Dylan. Jane; 8 Newquay Avenue, Weeping Cross, Stafford.

**BASS PLAYER** needs punk group learner, needs amp but willing. Must be near Leicester. Phone for Spud — 693116 (Thurmaston) after school.

# E. ANGLIA

## MUSICIANS WANTED

**DOUBLE BASS** player wanted for great heavy metal group. Phone Tizy, Dereham 2335.

**FORMING BAND.** Rhythm guitarist wants lead bass vocals drums for heavy rock. No experience needed. 15 Saffron Square, Catton, Norwich.

**VERY BASIC** enthusiastic young musicians to join drummer and form band. No morons. David Ulyatt, High Street, Swineshead, Boston, Lincs.

**DRUMMER WANTED** for pro rock band with original material, standards. Ring Cambridge 0223 45559 or 880629.

**PUNK BAND** want vocalist and bassist. No gear needed. Arthur Hiscox c/o Wymanham College, Norfolk.

**MUSICIANS WANTED!** two vocalists require male or female musicians. No punks. Apply, 18 Market Hill, Framlingham, Suffolk. Tel Framlingham 723 866 — after 6pm.

**ROOM 101**, new wave band, Halstead, Braintree area, want drummer and vocalist. Ambition preferred to experience. Phone John — Hedingham 60316.

# NORTH

## MUSICIANS WANTED

**TERRAN'S WANTED,** drummer, bass and any other clones; ability nil; creativity immeasurable; computers helpful. The silicone Messiah wants you! — D Hinten, Leyland (Lancs) 23609.

**GUITARIST WANTED** to join rock blues band 16–18. Gigs coming up. — Telephone Pontefract 704494. Urgent.

**DRUMMER/RHYTHM** guitarist wanted for non-pro rock group 15–19, playing own material and Cooper, Bowie, Hendrix. — Telephone 0723-582230.

**DRUMMER BASS**/vocalist, guitarist wanted to form loud H.M. band (Kiss, Cooper). — Telephone Neil, (0302) 64670, daytime.

**CREWE GUITARIST** needs members for high energy band, into Stooges, Dolls, Posing, Success. — Dave Robbins, 127A Edleston Road, Crewe, Cheshire.

**I'VE GOOD** lyrics, will fella + music contact me. — Jackie, 8 Tottenham Close, Ings Road Estate, Hull, Humberside.

**PUNK BAND** forming need bassist and drummer aged 17–20, Bradford area. — Telephone Dave, Shipley 592288 weekdays 5 pm–7 pm.

**BASS DRUMS** wanted for punk band, Peterlee area. Write if interested to Ian Lowery, 4 Grampian Drive, Peterlee, Co. Durham.

**STRONG VOCALIST,** preferably able to play guitar, bass or keyboards, to complete band with experience. Leeds area. — Telephone Ralph, South Milford 682610.

**HULL BASED** guitarist wanted 17–21 to form band with bass/lead. Vocals + own gear an asset. — Telephone Allan 792082.

**STARDOM AWAITS!** Seriously, reasonable vocalist and lead/rhythm guitarist need bassist, drummer to form group Hull area. No jokers. Stephen Hemingway, 36 Goodwin Parade, Walker Street, Hull, North Humberside.

**USELESS MUSICIANS,** guitarists and drums must be useless. Willing to practice hard. Preferably own gear. 60s style group, 11 Thackley Road, Bradford, West Yorkshire.

**BLITZKRIEG BOP** are seeking competent creative, above all committed, lead guitarist. Band have recording contract, John 0642 65016.

**ANY UNUSUAL** instrument for semi pro rock band. Cello, oboe etc. Tim Moon, 26 Park Street, Saltaire, Shipley, West Yorkshire.

**MANCHESTER: DRUMMER** and lead guitarist needed. New Wave? "Weird enough to be interesting". All original material: Steve 061-904 0224.

**CHEAPSIDE BRATS** seek bass player for R&B band. Must have own gear. Lancaster area. Gigs and practice. Phone Lancaster 63948.

**NEW WAVE**/old fart guitarist demands four like-minded idiots for band, Write George, 20 Chestnut Avenue, Hyde Park, Leeds.

**ATTENTION! ANYONE seriously interested in forming new wave band, drummers guitar and keyboard players. Age 17 plus. Let's get together. Barbara Mayers, 7 Newlands Avenue, Blackmoor, Tyldesley, Manchester M29 7AF.**

**BRILLIANT GUITARIST** wants to meet other lonely musicians with lousy gear but lots of talent. Contact John at Durham 61733.

**KEYBOARD PLAYER** wanted with piano and synthesiser to form jazz funk rock band, original material. No time wasters. J D Bell, 20 Rushie Avenue, Pewdower Way, Newcastle 5, Tyne and Wear.

**ATTENTION! WANT** to form new wave band? Guitarists, drummer, keyboards needed urgently. Seriously interested? Let's get together now! Barbara Mayers, 7 Newlands Avenue, Blackmoor, Tyldesley, Manchester.

**PUNK ROCK** lead and bass wanted to form band. No need for experience. 72 Pallister Avenue, Brambles Farm, Middlesbrough, Cleveland.

## VOCALISTS WANTED

**SINGER NEEDED** to complete young rock band. Preferably teenager into Priest, Lone Star, etc. Phone Runcorn 72058, ask for Keith.

**VOCALIST-FEMALE** preferably with some musical ability, 16-20 years old to join up and coming 80s band. Phone Ian after 8pm. Mirehouse, Whitehaven area. 61970.

**VOCALIST/GUITARIST** wanted to front new wave group. — Telephone Brighouse 718092.

**BEEF INJECTORS** need a singer. This is a band for the speedy not the weedy. Mods only. Must own tonics. — Paul Green, 12 Albert Street, Scarborough, Yorks.

## WORK WANTED

**OPTIMISTIC BASSIST** into Quo, Kiss, Dylan, Abba. No talent or transport. Offers to Roger Middleton, 72 Deane Road, Liverpool, L7.

**KENDAL AREA.** Clean, adaptable, fast-learning electric guitarist, 14, seeks amateur pop/rock band. Some equipment. — Telephone 20513. (No punks).

**BORED GUITARIST,** 17, seeks band into Floyd, Crimson, Gong, Fender, Selmer gear. All offers considered. — Carl McClusky, 1 Elsma Road, Newton Heath, Manchester 10.

**VOCALIST/LYRICIST** must join band to rival Clash/Pistols. Enthusiastic, will work hard. — Telephone Ripon 2572. Ask for John.

**KEEN VOCALIST** wants to join rock band into Purple, Queen, Yes, Zeppelin, no equipment but if work will buy P.A. Kevin Pease, 25 Fairways Avenue, Benton, Newcastle-Upon-Tyne.

**GUITARIST WANTS** work, own gear, transport. Rock R & B, blues, serious offers only please. Anywhere 051 339 9825.

**VERSATILE EGOMANIAC** guitarist, pianist, vocalist, songwriter, violinist seeks either wave. No pros. Nick 061 (Manchester) 998 3050, after 6.

**SHEFFIELD BASSIST** own gear inexperienced but enthusiastic. Can provide transport. Into hard rock "Pink Fairies", "Lynyrd Skynyard", "Purple", "Sabbath" need band. Peter — 76 Lound Road, Sheffield, S9 4BL.

# SCOTLAND

## MUSICIANS WANTED

**REASONABLE MUSICIANS** with reasonable abilities of playing reasonable music are wanted to jam and think about forming classical rock band. Knarf Selaws, 217 Oxgang Road, Grangemouth, Stirlingshire, Scotland.

**VOCALIST LOOKING** for punk band, Glasgow area, have gear. 100w PA 2X200w Colms. Gerry Attrick, 16 Ness Road, Renfrew, Scotland.

**LEAD GUITARIST /** vocalist urgently needed for Good 'N' Loud rock band — Rush, Stones, Faces, etc. Phone Peter Dumfries (0387) 2749.

**PUNK RHYTHM** guitarist/drummer (15-19) learners only to join guy and girl. Write music? Phone Raymond — 041-881 1118 after 7pm.

**BASS GUITARIST** for twin lead rock band urgently required, preferably based in the borders. No time-wasters. Phone Rory Eyemouth 50234.

## VOCALISTS WANTED

**FEMALE VOCALIST** required for rock band forming in Livingston. Must be between 20 and 23. Gigs and practice. Phone Livingston 35375 after 6 pm.

## WORK WANTED

**DRUMMER SEEKS** folk / country rock band into Lindisfarne, CSNY, etc. Willing to start band from scratch. Phone Andy 041 339 7742.

**MALE VOCALIST,** seventeen, wants to sing in rock / punk group. Phone Jim Ritchie, Cleland 861097.

**PUNK VOCALIST** requires competent band to gig with. Age 17-21 into pistols, Ultravox! No time wasters. Chic Gibbs, 36 Ritchie Place, Grangemouth, FK3 8TF.

# WALES

## MUSICIANS WANTED

**YOUNG PUNKOID /** Hawkwindish drummer, bassist keyboards, sax or violinist, must be Wrexham based. Phone Paul, Wrexham 758511 after six.

**TROMBONIST/BASSIST** required for Mystic Tolkien inspired, Yes / Crimson type band. Long-haired Mystic image useful. Reasonable standard. Weekends only. Saruman, 6 Min-Y-Ddol, Maesgeiichen, Bangor, Gwynedd.

**PUNK DRUMS,** bass needed badly. Swansea area, young at heart. Most of all dedicated to write own songs, write first, Lindsay, 8 Woodland Terrace, Mount Pleasant, Swansea.

**THE BEST** new band in Wales needs bass. No wankers need apply. Local boy or girl preferred. Gear advantage — R Rasklonikov, 13a Glyn-y-Mel, Pencuued, Bridgend, S Wales.

# IRELAND

## MUSICIANS WANTED

**NOVICE GUITARIST** required by bassist / drummer (beginners). Hop on the new wave band waggon with us. Phone Dundalk, 042 34661 (Paul).

**SONGWRITER/GUITARIST,** 18, seeks to join / form group. into Quo, Sweet, Mud. No experience necessary. Equipment not essential, act now! Billy Collins, Clash, Ballyagran, Kilmallock, Co. Limerick. Eire.

## WORK WANTED

**NEW WAVE** OR R&B vocalist, needs work. Phone 896304 (Foxrock, Dublin) after 7 o'clock.

# IoW

## MUSICIANS WANTED

**SINGER/SONGWRITER** rhythm guitar needs musicians to form R&B based band. Any offers? Neil Blakey — 3 Downlands Crescent, Ventnor, IOW.

# ON THE ROAD

## Nova's farewell

**NOVA** have decided to quit Britain, in order to live and work in America. They play their "thank you and farewell' gig at **London** North Polytechinc on October 28. It's preceded by a date at **Uxbridge** Brunel University next Wednesday (26).

**BARBARA DICKSON** has added four more dates to her British tour itinerary, reported last week. Backed by her own band, she plays **Guildford** Surrey University (November 11), **Edinburgh** Odeon (19), **Sunderland** Empire (20) and **Nottingham** Playhouse (24).

**JIM CAPALDI** — who now has a new drummer, Trevor Moraz, in his backing band — has added two nights at **London Camden** Music Machine (November 7 and 8) to his current date sheet.

**THE STUKAS** have had to cancel all their gigs until the end of the month, because vocalist Paul Brown is suffering from complications following dental treatment. The band whose single "Clean Living Kids" is released by Chiswick on October 28, hope to resume at **London** North-East Polytechnic on November 4.

**CHRIS SPEDDING BAND** have added **Manchester Ardwick** Apollo on November 3 to their current tour itinerary, which no longer features Krazy Kat as support act. New Hearts are supporting on some of the dates.

**BURLESQUE** have now extended their tour for another four weeks to aid promotion of their second album, released on November 4. Newly-booked gigs are at **Leeds** Fforde Green Hotel (October 30 and November 1), **Edinburgh** Tiffany's (October 31), **Reading** University (November 2), **Harrogate** P.G.'s Club (4), **Leicester** Polytechnic (5), **Hull** Tiffany's (7), **Loughborough** University (9), **Wakefield** Unity Hall (10). **Kirklevington** Country Club (11), **Colchester** Essex University (12) and **Newbridge** Club & Institute (13). Then, after a week of dates in Ireland, they resume gigging at **Swansea** Circles Club on November 24.

**SPLIT ENZ** have added two more dates to their British tour, reported last week. They are at **Middlesbrough** Town Hall (December 2) and **Halifax** Clarence's (3).

**MUSCLES** return from a European tour to play **Worcester** Bank House on October 27. The Birmingham band have November gigs at **Birmingham** Mayfair (3), **Redditch** College of Further Education (5), **Oxford** Polytechnic (12), **Rugby** Emmaline's (14), **Kettering** Freewheeler (16), **Leicester** University (18), **London** City University (25) and **Cheltenham** Tramps (29). More are being set.

**THE ENID** appear at **Uxbridge** Brunel Univesity (November 4), **Ilford** Palais (9), **Salford** University (11), **Scarborough** Penthouse (18) and **Sheffield** Top Rank (20).

**BURNING SPEAR** have brought forward their date at **Nottingham** Palais — part of their short British tour, reported last week — from November 60 to 3.

**FLYING ACES** extend their current tour with extra dates at **Merthyr Tydfil** Tiffany's (October 24) and **London** gigs at Fulham Greyhound (November 5), Kensington Nashville (6), Camden Brecknock (7), North-East Polytechnic (8), Covent Garden Rock Garden (9) and Hendon Middlesex Polytechnic (11). They also support Dave Edmunds' Rockpile and The Motors at **London Chalk Farm** Roundhouse on October 30.

**PACIFIC EARDRUM** — whose debut album is released by Charisma this weekend, bearing their name as its title — promote the LP with gigs at **Southampton** Technical College (October 28), **Bolton** Institute of Technology (29), **London Camden** Music Machine (November 3), **Bristol** Granary (12), **Manchester** Polytechnic (19) and **Leeds** Fforde Green Hotel (25). More dates are being added.

**BETHNAL,** who have just finished a concert series as support to Hawkwind, launch into their own tour which runs through to December. They play **Eastbourne** Diplocks Hotel (tomorrow, Friday), **Bristol** Granary (Saturday), **London Camden** Music Machine (October 25), **Norwich** Crockers (26), **Lancaster** No.12 Club (27), **Middlesbrough** Rock Garden (28), **London** North-East Polytechnic (29), **Chelsmford** Chancellor Hall (30), **Hucknall** The Club (November 3), **Ross-on-Wye** Harvey's (4), **Leeds** Polytechnic (8), **Ipswich** Tracey's (9), **Scarborough** Ollie's (10), **Warrington** Padgate College (11), **Glasgow** University (12), **Nottingham** Katie's (13), **London** Marquee (14), **Ilford** Oscar's (16), **Barrow** Maxim's (17), **Nuneaton** 77 Club (18 and 19), **Liverpool** University (23), **Birmingham** Barbarella's (26), **Bradford** University (30), **Southampton** Universitv (December 3). **London** Marquee (5), **Coventry** Warwick University (8) and **Swansea** Circles (15). More are being set.

**JENNY DARREN** has been confirmed for five more October gigs — at **Ilkley** College (this Saturday), **Birmingham** St. Peter's College (26), **Bath** Viaduct Hotel (28), **Dorchester** The Tavern (29) and **Abertillery** Rose Hayworth Club (31).

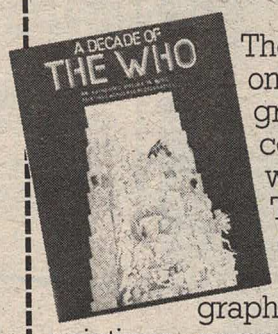
**PETER GABRIEL** plays a one-off charity concert at **Bath** Sports Centre on Tuesday, November 1, in aid of a local church re-building fund. Tickets are priced £3.50.

**THE FIRST** Stiff Test / Chiswick Challenge concert takes place tonight (Thursday) at **London W.11** Acklam Hall (off Portobello Road), and admission is free. Bands taking part are The Clutch Plates, The Outsiders, Molestar, Strangeways, The Alligators and Wild Thing.

**NO DICE,** whose debut Harvest album is released next month (titled "No Dice"), are supporting Eddie & The Hot Rods in their current concert series. As reported last week, the gigs precede The Rods' first visit to America.


1965-1975
A DECADE OF
**THE WHO**

JUST OFF THE PRESS!




The first book ever to appear on this remarkable rock group. And the only one to contain a section specially written by Peter Townshend. Tells the full, dramatic story of the Who from 1965-1975 in words, music and photographs, plus reproductions of 40 paintings commissioned for this book. Features the words to over eighty of their songs–forty of them with the music. Fascinating text includes the true, inside story of 'Tommy' as it has never been told before. Complete with dozens of photographs, many of them published for the first time. £4.50, 240 pages.

To: your local music shop or direct from Music Sales Ltd, 78 Newman Street, London W1P 3LA. Please send me:

___ copy(ies) 'A Decade Of The Who' @ £4.50 plus 35p postage.

I enclose a total of £___ by cheque ☐ postal order ☐ (tick whichever applies)

Name ___
BLOCK LETTERS PLEASE

Address ___



**MUSICAL INSTRUMENTS**
To Advertise Ring
**01-261 6139**



**Ron's Music**
39 PIONEER MARKET
ILFORD LANE, ILFORD, ESSEX
Tel: 01-478 2292

**MARSHALL AMPLIFICATION**
*East London's leading Marshall stockist*

| | |
|---|---|
| **The amazing, new, 50 watt Valvie Combo** | £270 |
| 30w Transistor Combo. rrp £116. Our Price | £135 |
| 100w Transistor Combo. rrp £280. Our Price | £260 |
| 100w 8-Channel P.A. desk with Reverb. rrp £256. Our Price | £225 |
| 100w Valve Master Lead. rrp £236. Our Price | £210 |
| 100w Transistor Lead/Bass. Amp top. rrp £119. Our Price | £105 |
| Marshall Supabins | £160 each |
| Marshall 4 × 12 Cabs | £160 |

**GUITARS**

| | |
|---|---|
| Telecaster black with r/w neck | £239.95 |
| Strat Black with r/w neck | £270 |
| Ibanez Artist 2619 | £273 |
| Antoria 175 Copy | £173 |
| Kasuga 335 Copy Red | £169 |
| Kasuga Strat Copy. Sunburst | £155 |
| Fender Precision Bass. Walnut | £255 |
| Guild B301 Bass. Black | £289 |

**EFFECTS**

| | |
|---|---|
| Maestro Phaser | £69.85 |
| Maestro Fuzz | £43.45 |
| M × R Envelope Filter | £55.00 |
| M × R Phase 90 | £80.00 |
| M × R 6-Channel Graphic Equaliser | £55.00 |
| M × R Blue Box Guitar Synth | £78.00 |

*Access and Barclaycard accepted*
*HP terms available*
*All prices include VAT*
MAIL ORDER SPECIALISTS
FOR STOCK FAX AND INFO CALL
**01-478 2292**


## INSTRUMENTS FOR SALE 10p per word

**SPARKY'S PIANOS,** Painets, Organs, Musical Instruments, Antique furniture dept. Picture Gallery, Piano Museum, Old Clocks, Ten Piano showrooms, free Sparky and Nessy badges and car stickers. Sparky's Pianos, Warwick Road, Sparkhill and Sparkbrook, Birmingham. 021-773 2289.


**SPECIAL OFFER!! OLYMPIC DRUM KITS**
by PREMIER

LIMITED QUANTITY ONLY!

**Drum Kit No. 2** Contains Bass Drum, 12" x 8" Tom Tom, 16" x 16" Floor Tom Tom, Metal Snare Drum. **£203.00**
**Drum Kit No. 3** Contains Bass Drum, 12" x 8" Tom Tom. 13" x 9" Tom Tom, 16" x 16" Floor Tom Tom, Metal Snare Drum. **£233.00.**
All kits include Pedal, Stands, High Hat, Cymbals, Sticks and Brushes.
Kits Nos. 2 and 3. Choice of colours Red, Blue, White, Green and Grey Slik, Red, Silver and Aquamarine Glitter. Plain Black or White.
All prices include VAT, Cash or H.P. Terms. Send NOW for catalogue of full DRUM range.

**BELL'S**
**MUSICAL INSTRUMENTS LTD**
(DRUM DEPT 99)
**157/159 EWELL ROAD, SURBITON, KT6 6AR**
Phone: 01-399 1166
*Callers welcome. Open all day Saturday*

BELL'S FOR EVERYTHING MUSICAL!



**HAMMOND M102**
**LESLIE 251**
**£950 o.n.o. (CASH)**
**Tel. P Pedersen**
**BARTON ON HUMBER**
**33631**



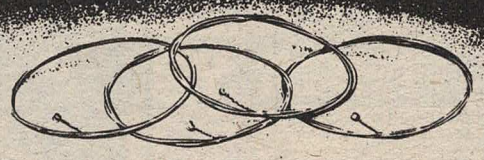
**ROCK LEAD GUITAR TUITION**

**YOUR OWN TEACHER IN YOUR OWN HOME**

BRAND NEW postal course, recorded on CASSETTES specially created to teach ROCK and ROLL and HEAVY LEAD styles. My courses will SAVE you YEARS of struggling on your own. ALL the SOLOS and LEAD RUNS played for you on tape to practice with. This is better than taking private lessons as it enables you to have the lessons over again as many times as you wish. NO music reading involved.
A SATISFIED PUPIL writes, Dear Mr Wilcock, your ROCK LEAD GUITAR course is just fantastic! I am able to PLAY QUITE WELL NOW and a friend and I have started a group. — G Mitchell, Cheshire.
FOR FREE DETAILS please send s.a.e. now to:
**JACK WILCOCK TEACHING TAPES,**
**4 ST. MAWES DRIVE, PAIGNTON, DEVON TQ4 7NS**



**Bruce Foxton's "Swing Bass" Guitar Strings**



Once Used, Never Forgotten — MOTO SOUND music strings



**SELL YOUR INSTRUMENTS IN THE N.M.E.**
***It's only 10p a word!***

THIS IS an open letter to Phil McNeill, but it is equally directed at the journalists in the other three papers who have claimed that our new single "Enemies" is about the *NME*.

We resent being the innocent victims of an inter-paper war. We wanted to put the Patrick Coultry murder at Belfield behind us. It's no fun being known as "the band who played at that murder gig". The murder affected us deeply, and we will never be able to forget it, but we want to be appreciated for what we're doing *now*. We have been forced into a situation of having to clear up the misunderstandings concerning our reaction to the *NME*'s treatment of the incident.

This letter, and indeed the fact that much of your five column review of our new album last week *speculated* on our reaction — could have been avoided if you had bothered to ask us in the first place.

Phrases like "they *supposedly* have a grudge" and "we heard *rumours* that they resented the publicity" do nothing to convince anyone that you know what you're talking about. For the record, here are the lyrics of "Enemies", which were written several weeks before Belfield.

Desolation Angels
In a junkyard of lies
Secret thinkers
Spitting in their eyes
Don't lock frustrations
Deep inside
Shout out the truth
They'd like to hide.
Tryin' to get across
But it's hard to make sense
They've robbed us of something
And we got no defence
If they took away your weekend
You'd feel the pain alright
I bet you'd stand up and fight.

CHORUS
Sometimes you just don't know
Who your enemies are
You gotta understand
We're on the same side
You just don't know
Who your enemies are
Cos when the heat is on
They run and hide
And let us fight it out alone.

I don't wanna be a martyr
To anybody's cause
I just wanna break free
From the savage jaw
Don't wanna change the world
Just my own
But sometimes I feel so alone.

REPEAT CHORUS
(Enemies) This ain't a guitar
(Enemies) This ain't a guitar
(Enemies) I'm just a number on the run
(Enemies) And this guitar is a gun
(Enemies) Secret thinkers
(Enemies) Spitting in their eyes
(Enemies) Shouting out the truth
(NME) I gotta break free.

The NME shout at the end was added when the first line of the chorus suddenly became relevant to the situation, but apart from that it would be difficult to interpret the song as a numbering job on you.

Our gripe was mainly your front cover, which was almost worthy of the *Sunday People* (who have numbered both the *NME* and The Radiators on separate occasions) and you should have known better than that.

*Melody Maker* and *Sounds* did not cover the incident simply because they did not have a correspondent at the gig.

*Record Mirror*'s Barry Cain filed a report which was an object lesson in how to handle the incident.

Your own Mathew Nugent (who did *not* witness the murder as the introductory note to the actual report carelessly claimed) padded out his story with wildly inaccurate and harmful "lifts" from a *Sunday World* piece on the band. And just for the record, we did *not* split up and reform after the gig.

Our guitarist, Philip Chevron, phoned you personally, Phil, the day the Belfield issue of *NME* hit the streets and you actually apologised for it and muttered something about "editorial decision".

However, the real enemy in the case, as has been said before, must be Fleet Street, whose extravagant fantasy of what Punk Rock was like began to become real and gave an excuse for mindless zombies to become involved for the wrong reason.

This whole theme — the power of the media — is in fact, recurrent in the "TV Tube Heart" album, and we're sorry if you find it hackneyed, but the problem still exists, nonetheless.

Our *actual* "Belfield Song" is the track called "Press Gang".

*"I don't care about your circulation you've sown the seeds of our alienation / You're just lookin' for a big sensation / But you ain't talkin' about my generation."*

It is interesting that the tabloids held an ominous silence after the murder. Maybe their fantasy vision of life went sour when it became a reality.

It should be us (musicians, rock journalists and fans) against them (the tabloids etc etc), *NOT* us against each other.

So please! No more psychotic reactions. We're far too busy to go to war with the music press.
*THE RADIATORS FROM SPACE.*

**1. My sympathies to you in your position as press ammo. However, we didn't start the war.**
**2. Sorry to give the impression I *speculated* about your "grudge" — your PR actually kept me well-informed of its development.**
**3. *Re* "Enemies" — yes, that's what I said last week.**
**4. The real bone of contention — that cover. Sensational? Look, that knifing fell right in the middle of a grim spate of violence which included J. Rotten and P. Cook being savaged in the street by Jubilee vigilantes; TV Smith and The Boys being beaten up by Teds; The Stranglers and The Boomtown Rats being physically attacked onstage; The Damned encountering a siege at one gig and, if I remember rightly, an attack in a dressing room; The Heartbreakers' manager being beaten up by punks; weekly battles in Kings Road . . .**
**To ignore a murder in that climate, and run a mugshot of some rockstar instead would just have been ducking the issue.**
**5. Sure, the others didn't have anyone there. That doesn't justify pretending it never happened.**
**6. As I recall, Matthew detailed the slaggings the local press had given you — but as a criticism of *them*.**
**7. When I apologised to Phil it was for any distress caused to him — *not* for our coverage of the event.**
**8. To call Fleet Street "the real enemy" is not entirely accurate. On occasions — abhorrence of violence is surely one of them — F. Street's opinions may even coincide with your own.**
**9. The tabloids' silence is interesting indeed. It may just be that Eire is not part of their world.**
**10. Good letter, mind. P.McN.**

I HAVE just heard to my satisfaction that The Stranglers have cancelled their gig at Exeter University because they wanted to play to the public. Exeter University is fond of making it a 'student only' affair if it's a popular band, but let the public in if it's not.

I do not think this is fair after all we pay for the upkeep of the place. So thanks Stranglers. I only wish there were more groups with this attitude.
*A HAPPY MUSIC FAN, Exeter.*

***As Punks Strangle Students and Clash with the ingrained academic traditions of the centuries, all the kingdom heaves in the turmoil of change, blah blah.***
***But stay, gentlefolk of England, a rock stands in our midst, it's still . . .***

# BAG IN COMPLETE CONTROL

Pic: RAY STEVENSON

**Pretty blonde second year comparative biology student Sheila Savage says yes to Punk Power in the refectory!**

# This lot bagged by NEIL SPENCER

I WOULD like to thank Stiff Records for a wonderfully entertaining Saturday night. Walking around universities, Loughborough in particular, has always been exciting, even better when it's pissing it down and the safety pins holding my coat together go rusty.

As I had not heard that us normal scum of the earth punks are not allowed to see Costello and his stiffs, because our IQ counts are not in a high enough bracket, I hope Costello falls over his red shoes and breaks his gormy glasses, but by now he's probably bought new contact lenses when shopping with Dury . . . Harley Street isn't all that far from Savile Row where Dury gets his new boots and panties.

Are all the new wave and punk bands going to persist in playing uni and college gigs for the intelligentsia — middle class hairy creeps, who get priority 'cause they happen to hold a Student's Union card, the rotten idle twats? Who pays for their bleeding uni's and colleges? The taxpayer, 35p in the £ every week to be told by some rotten little ex-gestapo security guard, you vill leave the university campus or I vill call the police, after first being told all tickets were sold 5 minutes after they had gone on sale, and then discovering the super-race of NUS card holders were still buying them after flashing their cards.

I'd write to Denis Healey and ask for some back, but him and Costello are probably luncheon mates at the Savoy, so that would be a waste of time. Costello and co are no great loss, going to the ranks of MENSA, but the Clash — Bristol, remember — are, and they are Clash Album Side Two Track Twoing the sector of the public who first bought their records from seeing them.

Maybe I'm wrong blaming the groups, but surely they must know how the tickets are sold at uni gigs, well they should. Or maybe the loutish college types are scared us punks might throw bottles at the acts. If the unis and colleges want to carry out audience discrimination, refuse to play them, or is it money talking? Are the Sex Pistols the only band with real anarchy left in their brains?
*A PROVINCIAL PUNK, Leicestershire area.*
P.S. I'd give you my name and address, but I'm the one who put his boot through the glass door at the back of the hall — accidentally I might add. Martin Bormann is not in S. America, he's a security doorman at Loughborough Uni along with other ex-Nazi war criminals.

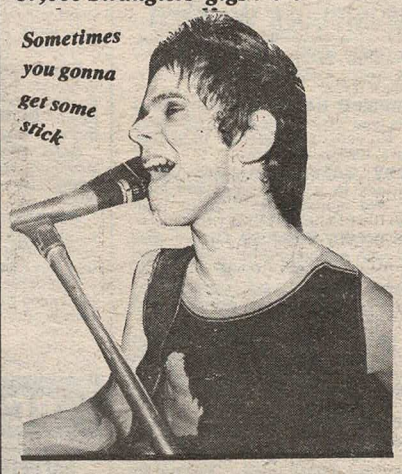
**Yeah, and Elvis Costello's his son. Look punk, belligerence will get you everywhere, but not round here. I don't honestly believe, given the structure of the gig cicuit in this country, that many bands can afford to refuse to play colleges and unis. But I agree that in as much as they should serve the community around them, that Students Unions should open their doors to the great unwashed. One of these days they might just need *your* support.**
**Most ot your 35p goes up in Concorde smoke though, chum; what's left gets passed over to buy Princess Anne toy farms. — N.S.**

SAINSBURY'S Shopping Bag:
A quick glance at the receipt I've got after shopping with the punks reveals:
(1) A film with the Sex Pistols. What is this already? A Multi-Media event? Christ, the group have hardly progressed from playing shoeboxes, and somehow I don't think that Sid and Co. have the Fabness of Liverpool's Lovelys. (Boys, it had better be good : I suggest a sort of *Easy Rider* for the 70's — but, then what do I know?

(2) The Woxy in its heyday was a place where the Chelsea Art School Wavers went for a wave-up. The New Wave in fact. Nothing is more endemic to this mob than the whole hip/un-hip scene (as it applied to the Jam, The Damned, The Boys, etc.). "Is Sid Vicious here"? Ha Ha.
(3) Has all this really affected the people who vote Led Zeppelin and friends in each year as the Best Group? We'll have to wait and see : I doubt it.
A last word : It's all product, whichever way you look at it.
*A GAYE ADVERT FAN.*

**1. More likely Sexy Susie Sins Again.**
**2. Quite wight. (A wight o' me own).**
**3. Yeah, me too, but reinforcements are on the way. — N.S.**

***Meanwhile, back at any one of 67,000 Stranglers' gigs . . .***




OPEN LETTER to The Stranglers:
Saw you in Coventry last June, and saw you yesterday in same place. Last June you charged 65p admission and you were the best band I've ever seen. Last night it was £2 and you didn't give a shit.
You said in *NME:* "I wouldn't pay two quid to watch us". I wish I hadn't. You told people to stop gobbing last night. In June you gobbed on the ceiling. I suppose you don't have to work for your money anymore — you've joined the Damned on the punk B.O.F. syndrome.
At just under an hour for £2 it's the worst value concert I've been to for a long time. So called "punks" charge £2 for an hour, B.O.F's £3 for 2½ hours.
*A MEMBER OF A PUNK BAND (and an ex-student — like The Stranglers eh?)*

**Never mind the quality, feel the width, huh? Still, I agree. — N.S.**

READERS OF your comic may have gained the impression that Radio One DJ Paul Burnett's remarks about Tom Robinson represent the ultimate in bad taste. Not so. The day after you published your article concerning Peter Green's admission to a mental hospital, the appalling Mr Burnett played Fleetwood Mac's "Need Your Love So Bad", sang along with it in a ridiculous piss-taking voice, and giggled "I don't know what's wrong with me, I must be going out of my mind".
At the time I thought this was an unfortunate coincidence but this now seems unlikely. Can I be member No. 2 of the fan club please Bor?
*MICK GLADDEN, Bradford.*

AM I just a boring old cynic or:—
Was that Johnny Rotten I saw wearing an "It's Nearly Finished" T-shirt?
Were they knee-protectors "the world's forgotten boy" was wearing?
*GIMME DANGER!!*
*BONANZA JELLYBEEN, Rubber Rose Ranch, Dakota.*

**You hang out on that crummy all girl ranch in the middle of nowhere playing at cowgirls and you have the nerve to demand danger? Go rope a whooping crane! — THE CHINK.**

JESUS CHRIST! I've read a lot of letters about J. J. Burnel in your paper. I met him on Stranglers' recent tour in Sweden, and he's definitely no hot young stud. He's just an ordinary good-lookin' guy, so stop your perverse fantasies! He would only think that you're disgusting.
*NOT A LONDON LADY, BUT A STOCKHOLM GROUPIE, Stockholm, Sweden.*

YOU NEVER print my letters.
*DISILLUSIONED, Cardiff.*
**Sez you. — N.S.**

*"'Ere, 'ow woz McCartney able to do this by 'imself?" RONNIE LANE and friends cavort for the camera of PENNIE SMITH.*

# teazers

## YOUR WEEKLY BUTT-IN

ALL ABOARRRD for yet another round of Phuntime with the ever-popular **Sex Pistols:** their already-legendary movie (directed by the already-legendary **Russ Meyer** of *Beyond The Valley Of The Dolls* fame and featuring the formerly-legendary **Marianne Faithfull)** has the current working title of *Who Killed Bambi?*

Plus does the scam about their album (see page 4) mean that the singles are included because new material isn't flowing as freely as it might be? And furthermore — *T-ZERZ* asks irascibly — if two versions of the album *are* released, won't that mean that rabid collectors will have to have both thereby generating MORE MONEY???

**Strangler Hugh Cornwell** had his motheaten suede coat removed from backstage at Crawley Sports Centre on Friday. If the person who took Hugh's very Bohemian garment is a she and returns it to the **Strangler** (after all winter is nigh), he's promising her an uh, night out. For male Stranglers coat removers, a clutch of albums is promised. Hugh waits to hear from you via **Lynn** on 01 870 2166 . . .

*The Pocket Oxford Dictionary* defination of 'nubile' is "a marriageable woman" which may or may not mean that **Jean Jacques Burnel** will wish he never opened his mouth . . .

**Chuck Berry** forgot the words of one of his golden oldies after hangin' out with **The Tubes.** The Tubes', erhh, motto is "We'll take anything" and apparently they'd been indulging in something called 'The Greens' . . .

**Elvis** freaks will be glad to learn than a US TV Presley special will probably be hitting our screens before the year is out. They'll doubtless wipe the smiles off their faces when they're told that **Freddie Starr** will be playing the King's role in a tribute Presley's British fan club is organising for a London concert next year . . .

Fear and loathing at Birmingham's Barbarella's last weekend when the boys in blue closed all exits at a **Saints'** gig and searched attending Brum punks. Cor, just like The Scene ennit?

For Hammersmith Odeon encore last Sunday, **The Fellgoods** borrowed **Mink De Ville's** Jamaican vocal trio **The Imortals** for impromptu version of **Desmond Dekker's** "007" classic . . .

US and Canada sales on **Presley** product since the King's death now said to be nearing 190,000,000 greenbacks, according to an informed source . . .

Before becoming **Sham 69** (a punk group), the boys in the band were known as **Jimmy and the Ferrets** when they'd mime Bay City Roller hits. Any offers for a Ferret-up-th-trouser-leg competition? . . .

Show us a rat and we'll smell it: last Friday's *'Sun'* feature on the **Boomtowns** began with the words **"This is Bob Geldof . . ."** Pity it was under a picture of guitarist **Garry Roberts;** still, we know that Modest Bob will be happy to see Garry get a little publicity . . .

Last week's **Whisper Test** plumbed new depths. Apart from dismal showing from **Wishbone Ash,** selection of album cuts less than inspired. It's not as if there's a shortage of good sounds . . .

White Weddinggg White Weddinggg Wanna Weddin' Wanna Weddin' . . . Congrats to *NME's* **Tony Parsons** and **Julie Burchill** who're makin' it legal in the near future . . .

UA's A&R supremo **Andrew Lauder** sez he doesn't regret turning down **Boomtown Rats, Motors, XTC** or **X-Ray Spex . . .**

In their early days **Stranglers** played **Dr Feelgood** material . . .

The man with the heaviest overcoat in rock — **Dead Fingers Talk** vocalist **Bobo Phoenix** — rang up *T-ZERS* to protest that Paul Rambali's review of DFT last week made the group seem anti-gay. "Just the opposite," said Bobo. **"Tom Robinson's** only a mate of ours in't he." Any aspersions weren't intentional, says *T-ZERS* . . .

After hanging out with early '70s glam-rock pop star **Bryan Ferry** in LA, 60s psychedelic alchemist **Timothy Leary** seen at **Dead Boys** gig in CBGBs. So wot, sez **Steve Clarke,** seen suppin' Burton's ale in exotic Hornsey niterie . . .

**National Front** posing as organisation interested in "problems of glue sniffing among the young" for meeting in North London the other night. Next time they'll be masquerading as a group looking into the problems of rabid crypto-Nazis in our midst . . .

**David Bowie** has recorded version of his "Heroes" single in French and German. **Roy Jenkins, Ted Heath** and **Jean-Jacques Burnel** will be pleased . . .

**Buzzcock's Steve Diggle's** new guitar once belonged to another Manchester band **The Hollies . . .**

**Budgie's Burke Shelley** *(Zzzzz—Ed)* (the group are now exiled in Canada) *(I'm not surprised—Ed)* recently taken on a London punk tour only to be horrified by the state of British rock. Budgie, of course, are known for their numerous seminal contributions to contemporary rock'n'roll . . .

More **Stranglers'** scam. A rather tired and emotional posse of Glaswiegian councillors checking up on the goings on at Sunday's Glasgow Stranglers' gig (the 4,000 tickets sold out in four days) were startled out of their low profile by **Hugh Cornwell** shining one of the stage lights at them. Cornwell dedicated "Ugly" to the authorities, who later came backstage to give their approval of the band . . .

Nine years on, and Decca still won't let us see that toilet wall **The Stones** had planned for "Beggar's Banquet. So claim **Cock Sparrer** — who tell us they tried to get it for the sleeve of their cover version of the Strolling Bones' "We Love You". After much 'angin' abaht, a top level decision filtered down to the 'ooligan element; no deal. Wonder what they see in it? The lads' attempt to use a 3 D parody of the "Satanic Majesty Requests" sleeve was also nipped in the bud by the Decca hierarchy. Why not pinch that bog wall from the reproduction in **Roy Carr's** book, lads?

problems Warner Bros may be unable to release **Leonard Cohen's Spector**-produced (and **Dylan** featuring) "Death Of A Lady's Man" elpee . . .

What is this madness? In a flurry of uncreative situations Warners have deleted **Curtis Mayfield's** "Back To The World" and **Randy Newman's** "Sail Away" albums. Also, is there a hint of vitriol at their losing **The Stones** in Warners wiping out **Honest Ron Wood's** "I've Got My Own Album To Do" and both **Bill Wyman** solo shots?

After "The Hissing Of Summer Lawns" and "Hejira", **Joni Mitchell** goes one further to confuse the simple record buyer. New album, a double, is titled "Don Juan's Reckless Daughter". Mitchell is putting final touches to the album with **Weather Reporters Jaco Pastorious** and **Wayne Shorter** in an un-named London studio. La Mitchell was also espied ligging at Weather Report reception last week . . .

And now it's **Hillage**-mania (that's what Virgin PR **Al Clark** sez). Tickets changing hands at twenty nicker apiece in the streets of Aylesbury this weekend past and Hillage later recorded the Aylesbury Sensation Of The Year Award, a prize bestowed to the one Friars regulars vote their fave rave . . .

Even supersonic jet-setters are subject to the whims of nature. The Concorde taking **Keef** and **Honest Ron** from Washington to Paris t' other week encountered some rather severe turbulence, dumping the **Stones'** dinners in their laps . . .

Elderly poet **Ginsberg** has all **The Pistols** singles and loves 'em madly . . .

*Phil Rambow (short hair and bottle) poses with guitar hero Micks Ronson (now with Phil's band, formerly of Bowie, Hunter, Dylan, Cassidy, Morrison etc.) and Jones (Clash, remember?) at Markwee Club. Pic: ADRIAN BOOT.*

With **F. Mac's** "Rumours" chalking up six million US sales and eight million projected by Xmas, it would seem that **Peter Frampton** is about to be trounced in the Hip Easy Listening stakes. "Rumours" has now been number one in the States for 23 weeks . . .

What was that about small labels? Stiff package tour featuring Messrs **Costello** and **Drury** being filmed. A live recording will ensue . . .

Because of contractual

After **Hugh Cornwell's** Bohemianian Chic dwelling place — a hole in the wall in Knightsbridge — *T-Zers* makes the following suggestions for fashionable punk pads; a khazi in Kensington, a hammock in Hampstead, a blanket in Bloomsbury, a bath tub in Belgravia, a piss-house in Park Lane, a mattress in Mayfair, a sleeping bag in Sloane Square, a tent in Teddington, a chamber pot in Chelsea, a cupboard in the King's Road . . .

TOM ROBINSON BAND
2-4-6-8 MOTORWAY
EMI 2715

new MUSICAL EXPRESS
Kings Reach Tower,
Stamford Street,
London SE1 9LS
01-261 6820
01-261 5000

**EDITOR: NICK LOGAN**

**Assistant Editor:** Neil Spencer
**News Editor:** Derek Johnson
**Production Editor:** Jack Scott
**Special Projects Editor:** Roy Carr
**Associate Editors (Features/Reviews):** Bob Woffinden, Charles Shaar Murray
**Contributing Editor:** Mick Farren

**Staff:**
Tony Stewart
Steve Clarke
Phil McNeill
Tony Parsons
Julie Burchill
Monty Smith

**Contributors:**
Tony Tyler
Ian MacDonald
Angus MacKinnon
Nick Kent
Bob Edmands
Tony Benyon
Max Bell
Fred Dellar
Chris Salewicz
Brian Case
Cliff White
Miles
Edward Barker
Angie Errigo
Kate Phillips
Lester Bangs
John May

**Photography:**
Pennie Smith
Chalkie Davies
**New York:**
Joe Stevens
**Research:**
Fiona Foulger

**Advertisement Department**
Ad Director:
**PERCY DICKINS**
(01) 261 6080
**Ad Manager:**
Peter Rhodes
(01) 261 6251
**Classified Ads**
(01) 261 6122
**Ad Production:**
Mike Proctor, Frank Lamb
(01) 261 6207

Publisher Eric Jackson
Editorial Consultant Andy Gray
IPC Magazine Ltd, Production of any material without permission is strictly forbidden.

SKYDOG-RECORDS
LICENSED IN SCANDINAVIA TO
BLITZ RECORDS STOCKHOLM
BOX 347 101 24 STOCKHOLM
TEL 08/216769/213325

ACNE
SPOTS and PIMPLES
Every year tens of thousands of young men and women between the ages of 14—24 can find their life made miserable by the horrid spots and pimples of acne.
And every year many thousands discover how to clear them up simply and quickly by pleasant liqiud Torbetol.
Torbetol, 67p from your chemist
TORBET LABORATORIES LTD.,
24 Great King Street, Edinburgh 3

THE ULTIMATE
TWO SEMINAL SIXTIES SINGLES FOR THE SAME PRICE AS ANY TWO ORDINARY SINGLES
The Guns of Navarone
The Skatalites
WI 168
The Trip
Kim Fowley
WI 278
RELEASED BY PUBLIC DEMAND
(Sid & Dave of Dollis Hill)
BOTH RELEASED IN PRETTY LITTLE BAGS, (WHICH THEY WEREN'T BEFORE)
ISLAND
YOU CAN SKA TILL YOU'RE OUT OF YER 'EAD.

Published by IPC Magazines Limited, Kings Reach Tower, Stamford Street, London, SE1 9LS, at the recommended maximum price shown on the cover. Editorial and Advertisement Offices: Kings Reach, Stamford St., S.E.1. Printed in England by Northamptonshire Newspapers Limited, Kettering, Northants. T.U. Registered at the G.P.O. as a newspaper. Sole Agents, Australia and New Zealand, Gordon & Gotch (Asia) Ltd.; South Africa, Central News Agency Ltd., East Africa, Stationery and Office Supplies Ltd. Publishers.

ADVERTISEMENT

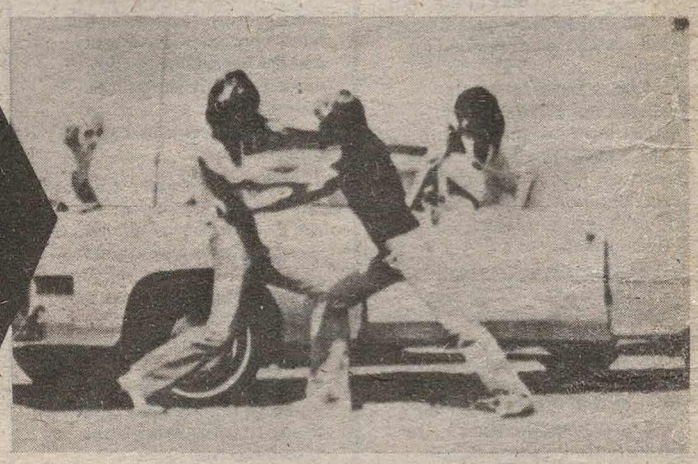
Wishbone DAILY

"FRONT PAGE NEWS"
THE NEW
WISHBONE ASH ALBUM
"Played with restraint and precision – Perfect" MELODY MAKER 15/10/77

# ASHES BACK IN BRITAIN!

*WISHBONE ASH POSE FOR THEIR NEW ALBUM COVER.*

HOT From MIAMI



## A brand new album

MCA Records announce today the release of "Front Page News" the new studio album by Wishbone Ash. Recorded at Criteria Studios, Miami and produced by Ron and Howard Albert, the tracks include, "Goodbye Baby, Hello Friend", "Midnight Dancer", "Heart Beat", and the title track and single "Front Page News".

NEW SINGLE FROM THE ALBUM
"Goodbye Baby Hello Friend"
RELEASED BY POPULAR DEMAND
WISHBONE ASH
OUT NOW ON MCA RECORDS
ADVERTISEMENT

## WISHBONE ASH FANS GET THEIR WISH

A BRAND NEW TOUR

**DETAILS HAVE ALSO BEEN ANNOUNCED FOR A MAJOR U.K. CONCERT TOUR:**

**SPECIAL GUESTS** Motors EXCEPT*

Oct 16 .....Newcastle City Hall
Oct 17 ..... Glasgow Apollo
Oct 18 ..... Sheffield City Hall
Oct 20 ..... Birmingham Odeon
Oct 21 ..... Liverpool Empire
Oct 22 ..... Manchester Belleview
Oct 24 ..... Leicester De Montford
Oct 25 ..... Coventry Theatre
Oct 26 .....Cardiff Capital
Oct 27 ...Southampton Gaumont
**OCT 31..*EMPIRE POOL WEMBLEY**

PAGE NEWS FRONT PAGE NEWS FRONT P